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August 1999
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course & yarn fair

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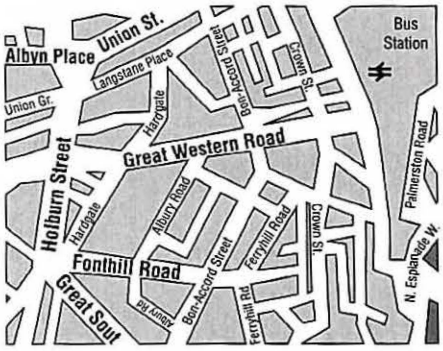

LONDON

The Victory Services Club, 63/67 Seymour Street, Marble Arch, London W2 2HF
Course - 8 October. Yarn Fair - 9 October.

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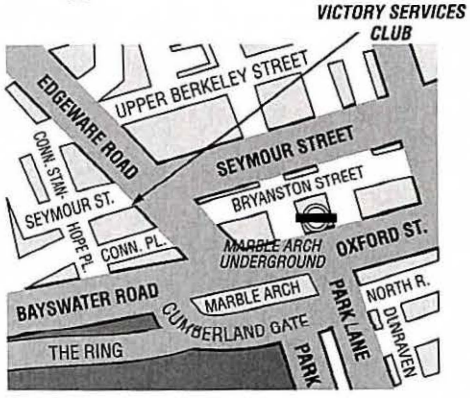

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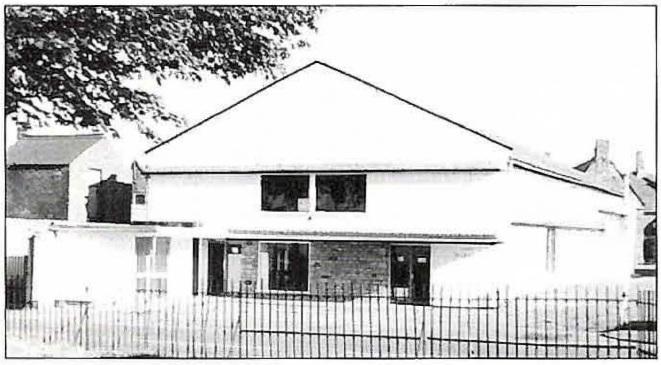

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UPPINGHAM YARNS

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Dear Readers,
It's summertime - and doesn't Nina's twinset look wonderful? Those of us sufficiently round the learning curve of life will be delighted to know that the expression "twin-set" is no longer passe - but now very much an "in" item. It's a long time since we've fallen so much in love with one our designs and this month, it's the sweater and cardigan Nina has designed. There really is a wonderful feel to pure wool and silk. The style is classic; the look is superb - and the simple stocking stitch fabric can be knitted on any machine. Go on, go for it and call Nina today for any information about her patterns and yarns.

One of the jobs I undertook willingly but with a heavy heart this month was to help Richard Levick, Andy's husband, sort out Andy's knitting room. For those of you who may not know, Andy and Richard's home is in the "back of beyond" on the Isle of Wight. Andy once told me that when you get into what looks like the middle of a field, you just keep going and there really is a road that will take you to the house! It's true, but I was very pleased to have Pat Seymour Cook as a guide! As I took the ferry over, Pat set off to meet me and Richard went to collect Doris Coutts, Andy's lifelong friend on the island. After coffee and biscuits, we started the difficult task of sorting through everything. I am going to try to collate the patterns she left and sell them, on behalf of Richard, through the magazine. There are also her garments, an E6000 with a motor and a Duo 80 and if anyone has a special interest in any of her things, please get in touch with me privately. I'm sure that finding a "good home" for her things is what she would have wanted and I'm happy to do what I can to help. I got back on the ferry to come home and was thankful that they didn't weigh us in!

My sadness quickly turned to joy when a letter arrived from Pat Coulston who has been a full-time granny whilst her daughter Cathy has struggled through a difficult pregnancy and premature birth. Pat enclosed a couple of photographs of her new grand-daughter, Mia. The photographs are reproduced with their kind permission and it's a wonderful story, about an ordinary family struggling through a drama, with a first-hand experience of needing tiny premature baby garments. Do read Pat's article on page 18; the story is very moving - and you might also learn something you didn't know about making sausages! On that note, I'll leave you to enjoy this month's issue - Happy Knitting!

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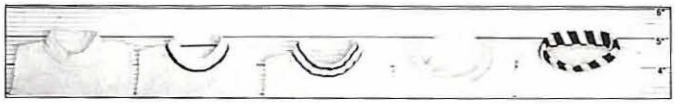

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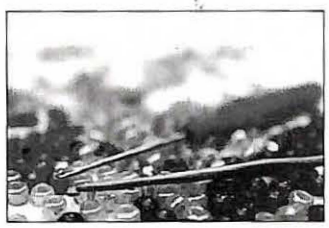

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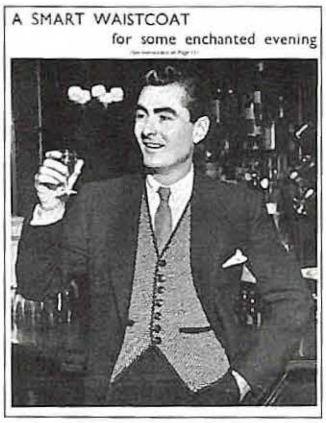

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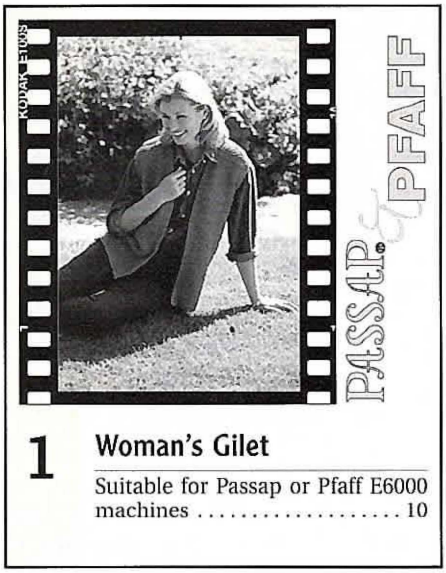

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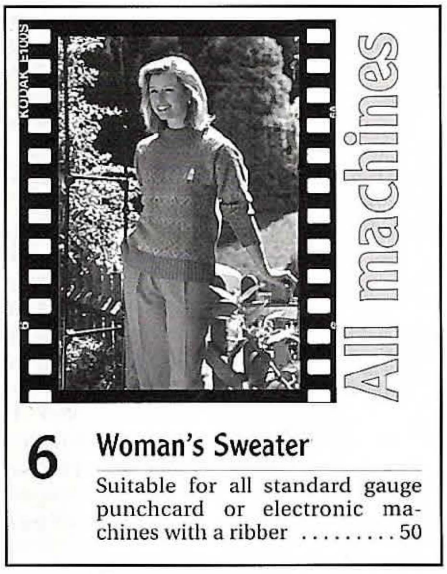

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News Line

Extra! Extra! Read all about it!

If you have a new product, whether it's a book, patterns or a new accessory, write to us at the address on page 5 and we'll let everyone know about it! After all,

For more details, turn to page 2!

YARN FAIR

Nina Miklin's One-Day Courses and annual Yarn Fair are now very well known to discerning machine knitters. This autumn, as well as the London event, she's also travelling as far north as Aberdeen.

KNIT TO FINISH

One-Day Course

Every machine knitter seeks a perfect finish, but few knitters realise that one of the secrets of achieving a professionally finished garment actually starts with correct knitting. Applying a few simple techniques, whilst knitting, will ensure a perfect finish. During this course, Nina shows us just how easy it is to achieve - simply using the correct techniques whilst knitting the garment. There are two venues for her One-Day Course:-

ABERDEEN

Date Monday 6th Sept '99.
Venue Ferryhill Parish Church, Fonthill Road, Aberdeen AB11 6UD.

LONDON

Date Friday 8th Oct '99.
Venue Victory Services Club, 63 Seymour Street, Marble Arch, London W2 2HF.

Course Times - 10.00 am to 4.00 pm with a lunch break at 12.30.
Course Fees - Aberdeen £25.00 per person, London £29.00 per person.

Booking - To reserve a place, please write enclosing your remittance to Nina at the address given at the end of this article.

YARN FAIR

This year's Yarn Fair promises to be a very special event because Nina has created a completely new range of designs to herald the new millennium. The new collection, in Nina's exquisite yarn, retains the elegant look predicted for the turn of the century and includes some of her most creative ideas to date.

The sweater shown here is one of the new designs. It has been knitted in matt, super soft Angora with shiny cool Silk and Wool plus Lamé. It represents one of the many different styles and moods Nina has combined in her latest collection. The new patterns are suitable for standard gauge machines and special references, as appropriate, are included for Passap and Pfaff owners. Don't forget that Nina actually knits! This means that she can offer personal help and advice to all her customers, should an adaptation be required for any of her designs.

A visit to the Yarn Fair has always been a lovely, relaxed day out in Central London. In past years, **Machine Knitting Monthly** and leading names such as **Barbara Faulkner, Irene Krieger, Elaine Cater** and **Jan Wright** have joined Nina for this exclusive event. The Victory Club is just round the corner from Marble Arch and, in these elegant surroundings, we meet and chat to visitors.

There are lots of things to see and buy and admission is free! Through-out the day, the Brasserie at the club is open for refreshments and the Yarn Fair is a special treat for anyone who can get into London. This year's exhibitors will be finalised at a later date, so do check with Nina if there's someone special you hope to see!

For further information about the One-Day Course or Yarn Fair, please write to Nina at the following address or telephone her at the number given below.

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JEANS FOR GENES DAY '99

It's time for us to remind you that this year's annual appeal to raise £2.5 million has been launched by Great Ormond Street Hospital. It's the fourth national Jeans For Genes Appeal and it invites everyone to ignore usual dress codes on Friday 8th October 1999, jump into a pair of jeans and give just £1. The money raised will help further research into genetic disorders and birth defect that affect one in every 30 babies born in the UK.

To obtain a fund-raising pack, containing everything you need to organise your Jeans For Genes Day - and for schools to receive a new 1999 science pack, linked with the national curriculum - please telephone Freephone 0800 980 4800.

Alternatively, you can access www.jeansforgenes.com. Don't miss out on the fun this year - join in the Jeans For Genes Day and help give future generations of children a life free from genetic disease.

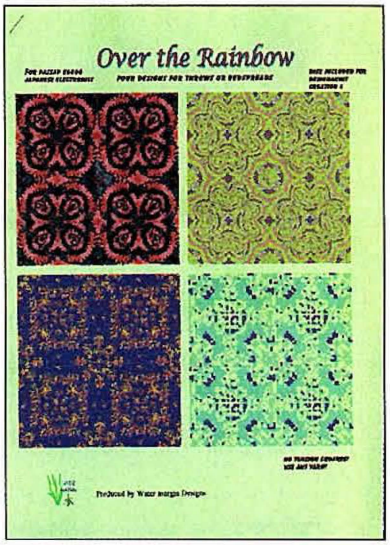
WATER MARGIN DESIGNS

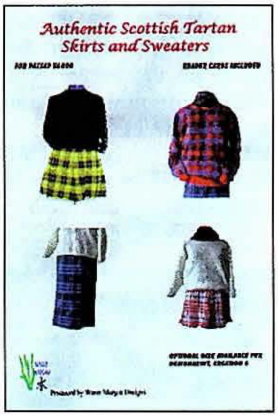
Water Margin Designs started life at the end of 1997 when two knitters, **Heather Reed** and **Mary Marsh**, got together one evening to swap design ideas. By coincidence, both of them were fascinated by American *Afghans* - usually called *rugs* or *throws* in the UK. Both of them also had wardrobes full of knitted clothes and were looking for something a little different.

As a result of that meeting, Water Margin Designs was born! Although Mary has since gone on to develop her other interests in embroidery and other crafts, Water Margin continues to grow. The collection now includes ten pattern books of Afghan designs on disk for users of DesignaKnit and Creation 6, that can be knitted on both Passap and Japanese electronic machines. The huge selection also includes everything from traditional tartans to mythical dragons and unicorns!

For knitters without a computer, a book of tartan skirts and sweaters is available for either E6000 or Duo 80 machines. An optional disk for DesignaKnit means that Japanese machine owners can also knit the garments using shape and pattern files. Manual machines are not forgotten, with a selection of traditional Japanese Samurai designs, in charted form, for easy hand-tooled afghans on double knitting gauge or chunky machines.

It's a lovely and quite unusual collection - further information or a catalogue of Water Margin products can be obtained from Heather at the address shown below. A stamped and self-addressed envelope would be appreciated.





Water Margin Designs
39 The Roman Way
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COMPETITION WINNER

We'd like to extend our warmest congratulations to Mrs **B J Bugler** of Bridport in Dorset who has won the **Warner's Knitting Holiday** at Alvaston Hall, Nantwich, Cheshire in our May Competition. Her prize is a double room for the week with breakfast and dinner included, together with lectures and a workshop. Organised by Diane Bennett, it's a super Autumn break worth £372 and we thank Warner's Holidays for their generous prize.

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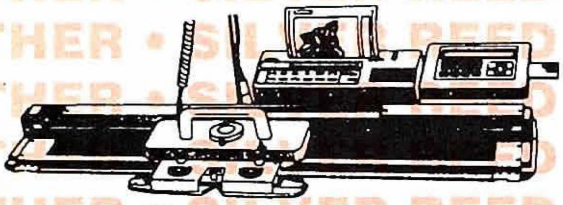

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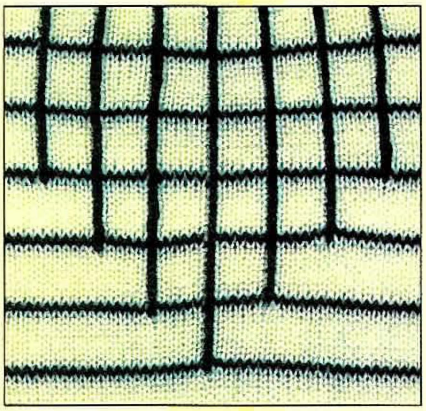
News Line

Professional Linking

Part 3 - Vertical Stripes

In this series, **Jan Wright**, one of our leading experts on the Hague Linker, is showing us how to use our machine to its fullest potential. This month, she creates a wealth of new design ideas for tartan-style patterns and shows us how to use up oddments of yarn.

Having already suggested that leaving out-of-work needles on the knitting machine gives us a straight line to work to on the linker, let us now develop this idea further. By leaving a needle out of work at intervals across the knitting, it is possible to build up a pattern of vertical stripes.



Add horizontal stripes, worked on the knitting machine and we see a wealth of new design ideas for tartan style patterns, and indeed, for using up all oddments of yarn. Once again, it is essential when working to have your linker almost at eye level - this makes your job so much easier. It can also prevent cross-eyed syndrome when light reflects off the pins!

LET'S GET GOING!

With the wrong side facing you, place the ladder on to the linker pins. I find it necessary to slightly stretch the fabric lengthwise in order to prevent it from being pulled upwards and stretching it increases the number of linker stitches in your row.

* If you find the ladder difficult to see, rotate the linker and take a peek from the other side - all becomes clearer.
* The LINKER tension must be VERY loose.
* We are trying to emulate the knitted stitches, so link a few stitches and remove it from the machine to see if the linked stitches look similar to the knitted ones.
* Always try to work from bottom to top of the garment - that way the stitches will be going in the same direction.
* When you get to the middle of the garment piece and have a lot of fabric sitting on top of the linker, roll it down into a sausage and, if necessary, pin it to prevent it from snagging as it goes through the hole above the needle.

◄ SAMPLE 1

Sample 1 shows an easy stripe pattern that my husband thinks he's getting on a cricket sweater (not this year, mate!). I wanted to keep the Brown stripes thin, so I knitted nine rows of Cream and one row of Brown. The carriage was then on the wrong side to pick up the Cream again, so I did a free pass with the carriage to go back. (BROTHER - both part buttons in; SILVER REED - press carriage release lever; PASSAP - GX; SINGER - O).

If you knit nine more rows of Cream, you are then on the correct side for the Brown row. I know this is fiddly, but I found it worthwhile because the knitted brown rows are about the same thickness as the linked Brown rows.

Just before the Brown row, I transferred the middle stitch to it's neighbour and left the needle out of work. I knitted one more stripe and then took the sixth needle at either side out of work and so on until the pattern was as wide as I wanted it.

Imagine this on a "V" neck jumper with the centre Brown line finished off by latching it up the middle of the mitred neckband. Do be careful though - you might just find that the whole cricket team will want one!

▼ SAMPLE 2

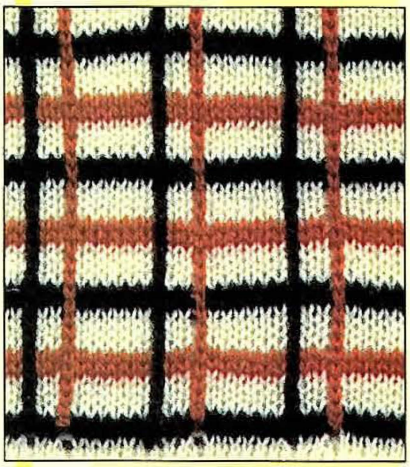
This was probably my favourite of the stripes. The sequence of knitting was as follows:-

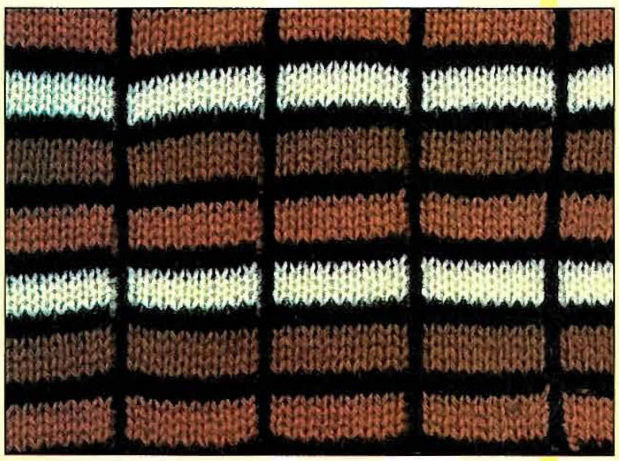
* 4 rows Cream
* 2 rows Tan
* 4 rows Cream
* 2 rows Brown.

Out of work needles were arranged as follows:-

I I I I I · I I ·

I then worked one Brown stripe and one Tan stripe on the linker.





◄ SAMPLE 3

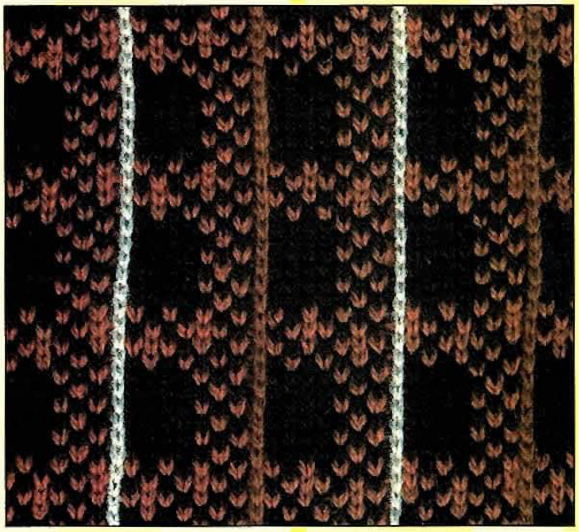
These are wider spaced stripes - they'll probably be more suited to larger garments as there is less work involved! The knitted stripe sequence is as follows:-

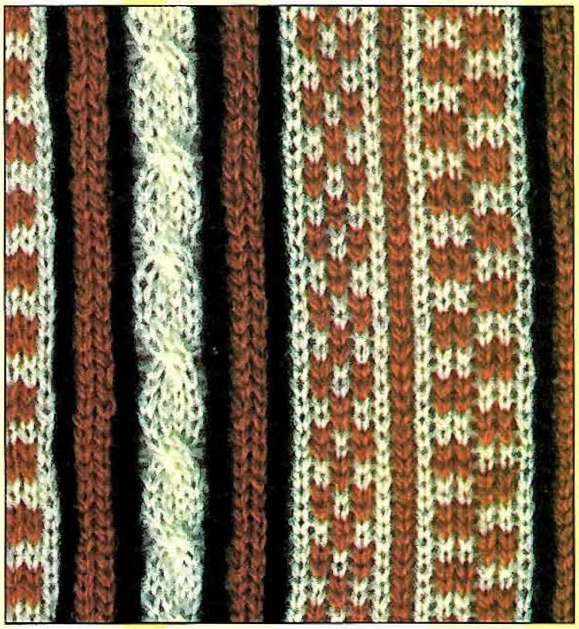
* 2 rows Brown
* 4 rows Tan
* 2 rows Brown
* 4 rows Mustard
* 2 rows Brown
* 4 rows Cream

Ladder sequence:-

I I I I I I I I I .

(Every 10th needle out of work)





COMBINING KNITTING & LINKING

For the next batch of samples, we go on to combining punch-card/electronic patterns and linked stripes. When placing these on to the linker, I found it essential to turn the linker around so I could see the right side of the fabric - having a light behind it also made it easier to see. Don't forget, as well, that by stitching a vertical line on the linker, we are also anchoring all the floats - perhaps a useful thought next time you are attempting a really long float design?

SAMPLE 4 - PUNCHCARD 1

This is a two-colour, tartan-style punchcard with one needle out of work on each pattern repeat. I found the easiest way to work out which needle to take out was to knit the first row showing the single stitch and the take out the second stitch to the left of that one.

I then made vertical stripes in both Cream and Mustard to lift the colour scheme. (I found Cream stripes alone too stark - it seemed to work much better with both colours.)

SAMPLE 5 - PUNCHCARD 2

The simplicity of this pattern, with its strong vertical bias, is emphasised nicely by the linker stripes. Once again, knit the first row to ascertain which stitches to take out. The stitch to remove is the centre one of the group of three in Main Yarn. I knitted the sample in Mustard and Cream, with Brown as the linker colour.

SAMPLE 6

This has to be my favourite of them all! With Tan and Cream as the basic colours, I have worked a four stitch cable and left a needle out of work at each side of the cable. I also left out a needle at the other side of the Tan stripe. I thought that this would also look wonderful in candy colours for spring, such as Pink, Lilac and Pale Blue - but I am sure that you can come up with a wealth of ideas of your own!

IN CONCLUSION

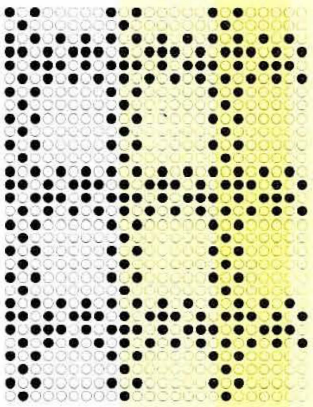
Hopefully this has inspired you to try all sorts of ideas of your own and I'd be delighted to hear of them. If you send them to the magazine, we can all share!

Another thought that has occurred to me since making these samples - and one that I have not had time to try out - is the use of shirring elastic instead of yarn. If threaded through the linker, it would (in theory) gather the knitting and be ideal for waistlines or gypsy-style tops. Hopefully, I'll be able to try this for the next article and let you know.

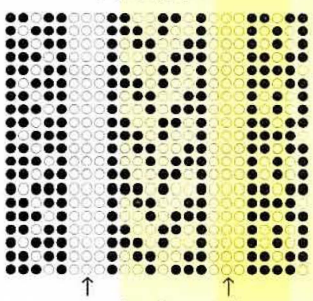
I suggest that you dust off those colour changers and pull out the cones of half-finished yarn - what better chance to use up oddments than with some of these stripe patterns! Anyway, enough already. Keep safe, keep knitting and keep reading!

Jan ■

Punchcard 1



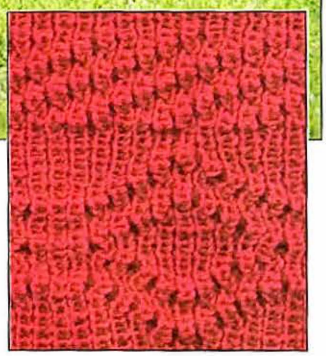
Punchcard 2



Woman's Gilet

Designed by Jamilla Designs in Harmony Yarns

• Photography Matt Smith • Stylist Sally-Ann Carroll • Jeans Jigsaw; Shirt Marks & Spencer



General Information

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Passap or Pfaff E6000 machines.

MATERIALS

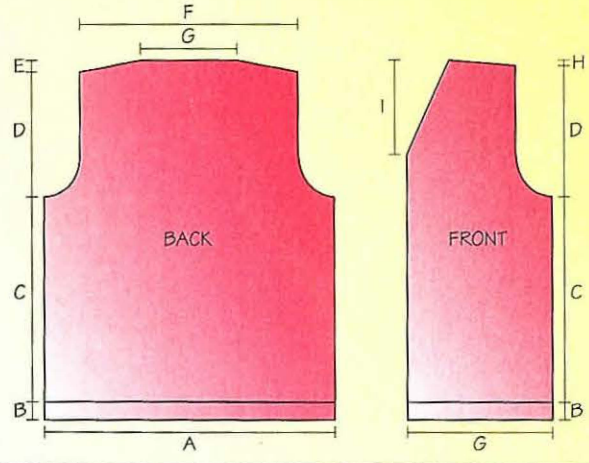
Harmony Yarns Gemini.
(Yarn Guide No.4.)
2 [2, 2, 2] x 250 g cones in Raspberry Crush (Col 1).
The fibre content of this yarn is 50% Wool, 50% Acrylic. For further information about this yarn, please write to the following address:- Harmony Yarns, Direct Knitting & Sewing Supplies Ltd, Jacquard House, 767-771 Attercliffe Road, Sheffield S9 3RE or telephone 0114-244 9888.

GARMENT WEIGHT

Finished garment in first size weighs 310 g.

Diagrams

A = 48.5 [51, 53.5, 56] cm
B = 3 cm (folded)
C = 35 cm
D = 21 cm
E = 1.5 cm
F = 35 [36.5, 37.5, 38.5] cm
G = 15 [16, 16, 16] cm
H = 1 cm
I = 16.5 cm
J = 24 [25, 26.5, 27.5] cm



Pattern Information

MEASUREMENTS

To fit bust 87 [92, 97, 102] cm, 34 [36, 38, 40] in.
Actual size 95 [100, 105, 110] cm, 37½ [39½, 41½, 43½] in.
Length to shoulder 59 cm, 23½ in.
Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

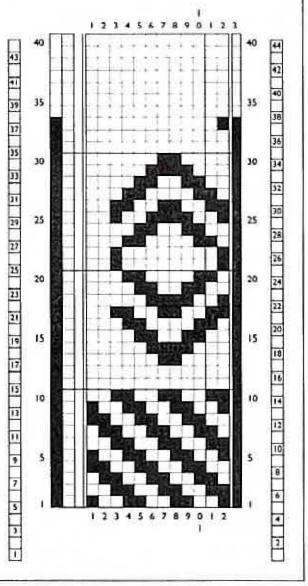
23.8 stitches on each bed and 87 rows to 10 cm, 4 in measured over pattern using Knit Tech 137 or 138 and lock on N/KX (stitch size approximately 3/3).
For perfect results, please check your tension carefully.

Pattern 1

Program

Prog - ENT
Erase - ENT
Cast On - 2 (will not be used) - ENT
All St Patt - NO
St Patt A - Dot - ENT
Read card until
Alter - NO
Knit Tech - 137 or 138 (see notes) - ENT
Enlarge/Position - NO
Test - NO
All St Patt - ENT
Form - NO
L ND - number required at left of needlebed - ENT
R ND - number required at right of needlebed - ENT
Cast on.

Chart



ABBREVIATIONS

For a list of the abbreviations we use and our Yarn Guide, please look under Pattern Information on page 52.

NOTES

a) Before knitting, prepare reader sheets using the charts provided.
b) The knitting technique is either 137 or 138. Do a "dry run" by putting up about 40 needles on the front bed and, without yarn, "knit" through the pattern. If all needles are in WP on row 20, then you have the correct technique. If not, go back into the programme and alter it to the other number.
c) The front border and armhole bands are worked using three ends of yarn together. The main garment is worked using two ends together.
d) The full needle rib (K/K) welts are folded in half to the inside to form a hem on completion.
e) The armhole bands could be knitted through the console using Tech 1 and the front border using Tech 2. The designer prefers to knit them manually.

Knitting Instructions

BACK

Handle down. Orange strippers. Set up 116 [122, 128, 134] Ns on each bed at centre of machine in WP for full needle rib.
* Set RC at 000. Set lock on N/N and stitch size to 2/2. Using 2 ends of Col 1, K 1 row. Set lock on CX/CX and stitch size to 2½/2½, K 2 rows. Set lock on N/N and stitch size to 3/3, K 1 row. RC shows 004. K 26 rows. RC shows 030. Engage St Patt A and follow console to arrange needles and pushers. Set RC at 000. Set lock on N/KX and stitch size to 3/3, K 304 rows *.

SHAPE ARMHOLES

Cast off 5 [5, 6, 6] sts on each bed at beg of next 2 rows, K 2 rows.
** Dec 1 st on each bed at each end, K 4 rows; rep from ** 4 [4, 5, 5] more times.
*** Dec 1 st on each bed at each end, K 8 rows; rep from *** 5 [6, 6, 8] more times.
84 [88, 90, 92] sts rem on each bed. K until RC shows 488.

SHAPE SHOULDERS

** Cast off 8 sts on each bed at beg of next 2 rows, K 2 rows; rep from ** once more.
Cast off 8 [9, 10, 11] sts on each bed at beg of next 2 rows, K 2 rows. Cast off rem 36 [38, 38, 38] sts on each bed.

FRONTS (KNIT 2 WITH REVERSED SHAPING)

Handle down. Orange strippers. Set up 58 [60, 64, 66] Ns on each bed in WP for full needle rib.
Work as for Back from * to *.

SHAPE ARMHOLE

Cast off 5 [5, 6, 6] sts on each bed at beg of next row, K 3 rows.
** Dec 1 st on each bed at armhole edge, K 4 rows; rep from ** 3 [3, 4, 4] times more.
*** Dec 1 st on each bed at armhole edge, K 8 rows; rep from *** 4 [4, 5, 6] more times and at the same time when RC shows 352 shape front edge.

SHAPE FRONT EDGE

** Dec 1 st on each bed at left edge, K 8 rows; rep from ** 7 [4, 4, 4] more times.
*** Dec 1 st on each bed at left edge, K 6 rows; rep from *** 11 [15, 15, 15] more times.
24 [25, 26, 27] sts on each bed. RC shows 488.

SHAPE SHOULDER

** Cast off 8 sts on each bed at beg of next row, K 3 rows; rep from ** once more.
Cast off rem 8 [9, 10, 11] sts on each bed.

ARMHOLE BANDS

Handle up. Orange strippers. Set up 150 Ns on each bed at centre of machine in WP. Arrange Ns for 1x1 rib. Set RC at 000. Set lock on N/N and stitch size to 2/2. Using 3 ends of Col 1, K 1 row. Set lock on CX/CX and stitch size to 2½/2½, K 2 rows. Set lock on N/N and stitch size to 3/3, K 16 rows. RC shows 19. Set stitch size to 5/3 ready to transfer using the U100. (Miss out this instruction if you transfer by hand.) K 1 row. Transfer sts to front bed. Change to black strippers. Set lock on GX/N and stitch size to 5½, K 2 rows. Using WY, K a few rows and release from machine.

FRONT BORDER

Handle down. Orange strippers. Set up 11 Ns on each bed in WP for full needle rib. Set RC at 000. Set lock on N/N and stitch size to 2/2. Using 3 ends of Col 1, K 1 row. Set lock on CX/CX and stitch size to 2½/2½, K 2 rows. Set lock on N/N and stitch size to 3/3, K approximately 850 rows. (The designer knitted 900 and pulled back about 50.) Using WY, K a few rows and release from machine.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry before removing pins.

MAKING UP

Join shoulder seams. Pin the armhole bands into position with the two stocking stitch rows just covering the edge on the right side. Unravelling WY as required, backstitch through open loops of last row worked in Colour 1.
Fold welts in half to the inside and catch down lightly, taking care that the sewing does not show on the right side. Pin front border in position and, if you knitted extra rows, you should be left with a "tail" of extra rows. Check that the pattern matches up across the front opening, then sew into position. Pull back any extra rows, leaving a length of yarn about 25 cm, 10 in. Thread a large-eyed needle and sew over through the open loops, taking the needle through a front and back loop together. Join side seams. Give final light steam. ■

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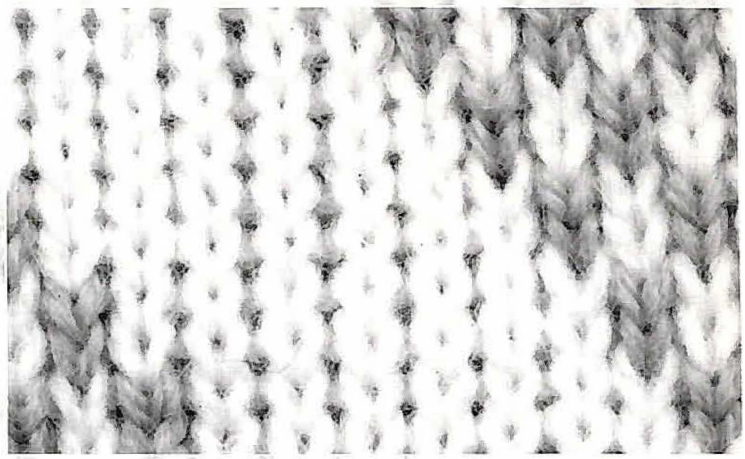
Teach In

Part 4 - Unravelling



Have you been knitting and practising the memorising or selection process that Ann Kite has shown you? This month she moves on to unravelling when pattern knitting and you will have to use the free pass method of memorising or selecting in earnest!

Many knitters tell me that if they make a mistake they have to remove their knitting from the machine and start all over again. I think if I did that, I should never finish a garment! I make mistakes when knitting and I believe that knitting is not about not making mistakes, but rather about knowing what to do when you've made one.

Even if you strip the knitting off the machine by mistake, it is possible to get it back on to the machine, correct any errors and end up with a piece of knitting which does not show all the problems you had along the way. On one occasion I even managed to return part of a sleeve, knitted in English rib, to the machine! The only time I feel it is worth unravelling and starting again is when I've knitted only 20 or so rows after casting on. As usual, this is an article to read and knit your way through at your machine.

Begin by casting on; then knit eight rows in stocking stitch followed by about 20 rows of Fair Isle. The carriage settings for the memory/selection rows and Fair Isle are shown below in Figs. 1 and 2.

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A KADANSE EVENT

UNRAVELLING AN ODD NUMBER OF ROWS

Brother - electronic & punchcard machines; Silver - punchcard machines; Toyota machines.

Step 1 - Prepare to unravel one row

On Brother and Toyota machines, return the selected needles to the working position before unravelling. On Silver machines, the needles are in the working position.

Now unravel one row. You can either unravel both yarns simultaneously, or first one and then the other. Don't let the needles move too far forward of the working position. During unravelling, stitches are much more secure when the needles are in working position, so keep them in that position as much as possible.

When unravelling one yarn at a time, move the needles back to working position after unravelling the first yarn and before going on to unravel the second. You should be able to move the needles back by hand, but if any have pulled so far forward that the stitch is behind the latch, use a transfer tool to move the needle back.

Step 2 - On all punchcard machines, turn the card back one row and lock it.

On Brother electronic machines, key in 1 CR. The design will move back one row. You don't have to lock the design in any way, the machine knows that you are now going to select a new row.

Step 3 - On all machines, make sure all needles are in working position; make sure that none are even slightly forward of working position.

We now have to use the free pass method for memorising/selecting the pattern. The part or slip or empty settings used for a free pass are the setting we use for slip stitch knitting. Later in this series you will see that, when knitting slip stitch, needles which are in the selected position knit, needles in the working position slip.

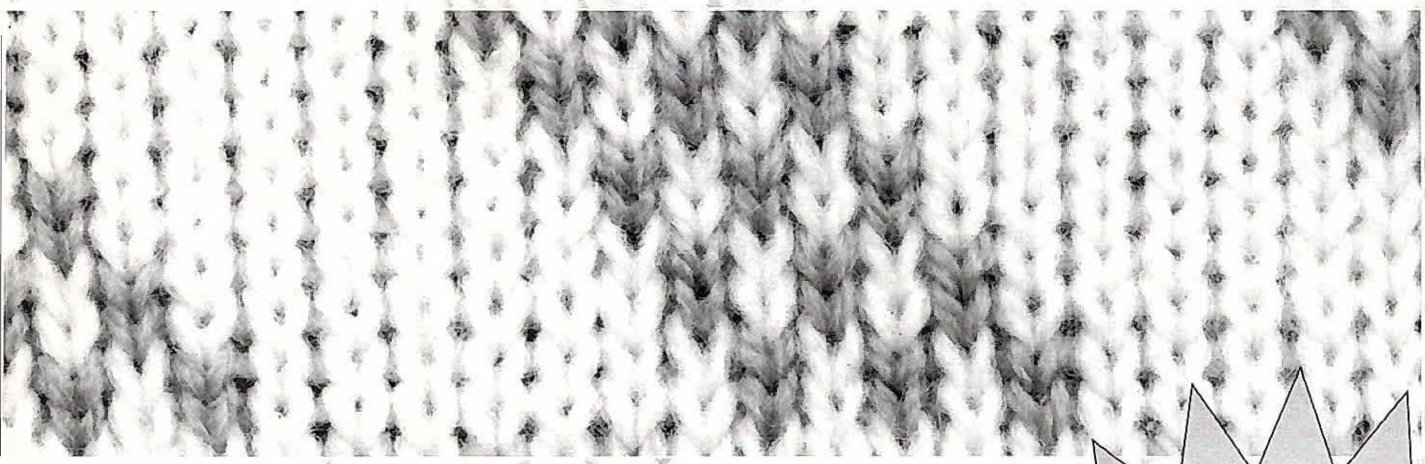
Even if the needles are only slightly forward of working position, the carriage will treat them as being in the selected position and try to knit them during the free passes. If there isn't any yarn in the carriage, the stitches on these needles will be dropped; if

FIGURE 1 - CARRIAGE SETTINGS FOR MEMORY & SELECTION ROWS

SILVER & KNITMASTER	
Carriage in the released position using the release button	
Carriages without release lever	
Cam lever	Slip
Side levers	0
BROTHER	
First Free Pass	
Part buttons	In
Change knob	NL
Second Free Pass	
Part buttons	In
Change knob	KC
TOYOTA	
First Free Pass	
Selection lever	Empty
Card lever	0
Second Free Pass	
Selection lever	Empty
Card lever	C

FIGURE 2 - CARRIAGE SETTINGS FOR FAIR ISLE

SILVER & KNITMASTER	
Cam lever	F
punchcard & electronic 860 & 890 only	
Side levers	
BROTHER	
MC button	In
Change knob	KC
TOYOTA	
Selection lever/dial	
C/Colour	
Card lever	C



there is yarn in the carriage they will knit - but you don't want that either!

Silver machines that use the release button for the free pass will not, during the free pass, knit needles that are forward of the working position, but will move them into upper working position instead. You will need all the needles in working position when you start to knit again though, so you might as well make sure they are in the working position now.

Step 4 - All machines now do a single free pass using the carriage settings in Fig. 1.
Owners of Brother and Toyota machines use the carriage settings for the second of the two free passes. After unravelling one row, the yarn is on the opposite side to the carriage, so you need to do one free pass to get to the yarn and you want to select as you do it.

Step 5 - On punchcard machines, unlock the punchcard.

Step 6 - On all machines, check once more that all the needles are in working position.
Any needle forward of the working position, even if only slightly, may be selected to knit in the second colour, when you start to knit.

Step 7 - On all machines, reset the carriage for Fair Isle, rethread the yarns, pull down the slack yarn behind the yarn mast and carry on knitting.
Notice I said "pull" the slack yarn down behind the yarn mast. Don't pull slack yarn up above the carriage; if you do it can cause the yarn to become misthreaded, then the first row you knit after unravelling will have errors, resulting in yet more unravelling! Knitting is full of little details like this, good habits which can make your knitting life a lot easier.

UNRAVELLING AN EVEN NUMBER OF ROWS

Step 8 - Knit 20 or so rows in Fair Isle, stop and this time unravel two rows.
As before you can unravel both yarns together or one at a time. Remember, after unravelling each colour and each row, stop and make sure all the needles are in working position before unravelling the next colour or row. It's another good habit to make your life easier.

Step 9 - On all machines, turn back the pattern as at Step 2, only this time turn it back two rows.

Step 10 - All machines now have to memorise or select the new pattern row.
After unravelling two rows, the yarn is on the same side as the carriage and so this time we will have to do two free passes. Remember to check first that all the needles are in working position.
Silver, Brother and Toyota punchcard machines and Brother 965 electronics use the carriage settings in Fig. 1.
On Silver machines as we saw in Issue 16 and 18 the pattern is memorised on the first free pass, but a second pass is needed to get back to the yarn.
On Brother and Toyota machines on the first of the two free passes the needles are not selected. At the beginning of the second free pass, the change knob is changed to KC (Brother), the card lever to C (Toyota) so that the needles will be selected on the second free pass.

Notice that in the list of Brother machines above, I omitted Brother 950 and 910 electronics. These machines use the carriage settings for the second free pass in Fig.1, for both free passes. Brother 950 and 910 electronics are programmed to know which side the yarn is after unravelling. They know that after unravelling an even number of rows, two free passes will be needed because of the position of the yarn and will not select on the first free pass even with the carriage on KC. The edge needles will be selected and these must be returned to working position before doing the second free pass. You still need to take the carriage outside of the turn mark before starting the selection rows.

Step 11 - On all machines, check once more that all the needles are in working position.
Repeat Step 6.

Step 12 - On all machines, reset the carriage for Fair Isle, rethread the yarns, pull down the slack yarn behind the yarn mast and carry on knitting.
Repeat Step 7.

SILVER ELECTRONIC MACHINES

Step 1 - Unravel one or more rows.
See Step 1 and Step 8, as given for Silver punchcard machines, for details of unravelling techniques.
Step 2 - When knitting with a mylar sheet, turn on the inspection light, turn the mylar sheet back the number of rows unravelled and turn off the inspection light.
When using the mylar sheet you must turn the inspection light on and then off so that the new row is scanned; you can hear the row being scanned when the light is turned off. If you just roll the mylar sheet back without using the inspection light the new row is not scanned and you will get an error in your patterning.

If you are using the design controller (PE1) and knitting with the design displayed, key in equals (=) to display the row number of the design. Simply roll the design back the number of rows unravelled. With the row number displayed you are less likely to make mistakes. To return to the pattern display key in = again.

That really is all there is! You do not need to use the inspection light; the new row is known instantly by the machine. Nor, with the mylar sheet or PE1, do you need to do memory rows after unravelling. Remember the pattern is scanned, that is memorised, electronically, it is only the position of the cams that is memorised by the free passes. (See Teach In, May 1999 - Issue 16). The cam positions have not been changed and so they are already programmed into the machine. For Step 3 and Step 4, see Step 6 and Step 7 as given for Silver punchcard machines.

Next month we will see what to do when the carriage jams during pattern knitting! ■

SPECIAL READER OFFER

My video course **What To Do When It All Goes Wrong** teaches unravelling when pattern knitting. There is a section for most machines, punchcard and electronic, Silver, Brother, Toyota and Knitmaster. Brother 965 electronics are not shown, but owners of these machines should still find the video useful. There are also sections on other problems such as picking up a dropped stitch and how to return the knitting to the machine when you have accidentally stripped it off.

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I have a limited number of copies of video course **No. 6 What To Do When It All Goes Wrong** available for readers of **MKM** for just £15.00 including p& p.

Fair Isle Sweater

Designed by **Mary Smith** in **Yeoman Sport 4-ply** yarn

Pattern Information

MEASUREMENTS

To fit bust 82 [87, 92, 97, 102, 107] cm, 32 [34, 36, 38, 40, 42] in.
Actual size 87 [92, 97, 102, 107, 112] cm, 34½ [36½, 38½, 40½, 42½, 44½] in.
Length to shoulder 59.5 [59.5, 62, 62, 64.5, 64.5] cm, 23½ [23½, 24½, 24½, 25½, 25½] in.
Sleeve seam 42.5 [42.5, 44, 44, 45.5, 45.5] cm, 17 [17, 17½, 17½, 18, 18] in.
Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

33 stitches and 42 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 6).
For perfect results, please check your tension carefully.

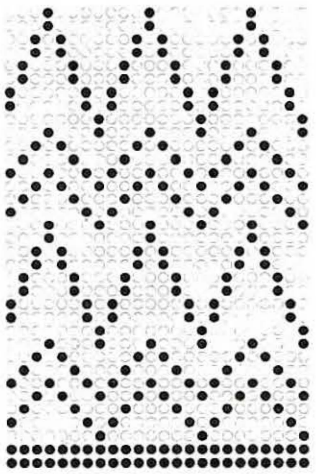
ABBREVIATIONS

For a list of the abbreviations we use and our Yarn Guide, please look under Pattern Information on page 52.

NOTES

a) We used knit side of knitting as right side of garment.
b) Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.
c) On Silver Reed electronic machines, place needle 1 cam between needles 12 and 13 at left or right of centre 0. Press button 1 (left light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).
d) Brother electronic machines, place pattern over centre 0.

Punchcard Chart



Knitting Instructions

BACK

With carriage at right and using MC, cast on 147 [155, 163, 171, 179, 187] sts at centre of machine in 1x1 rib with extra st at left.
* K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000 and then, using MT-3/MT-3, K 30 rows. Transfer sts for st st. Insert card and lock on first row. Set RC at 000 and then, using MT, K 2 rows. Release card and cont in Fair Isle with MC in feeder 1/A and C in feeder 2/B *.
K 33 rows. Lock card. Cont in st st and MC. K 83 [83, 93, 93, 103, 103] rows. RC shows 118 [118, 128, 128, 138, 138]. Place marker at each end.

SHAPE ARMHOLES

Dec 1 st at each end on next 22 rows. 103 [111, 119, 127, 135, 143] sts **. K 84 rows. RC shows 224 [224, 234, 234, 244, 244].

SHAPE SHOULDERS

Cast off 6 [6, 7, 8, 9, 9] sts at beg of next 4 rows and 6 [7, 8, 8, 9, 10] sts at beg of next 4 rows. Cast off rem 55 [59, 59, 63, 63, 67] sts.

FRONT

Work as for Back to **.
84 rows less have been worked to shoulder than on Back.

SHAPE NECK

Transfer centre st on to adjacent N. Push empty N to NWP. Push 51 [55, 59, 63, 67, 71] Ns at left to HP. Cont on rem sts for first side. K 2 [2, 2, 1, 1, 1] rows. Dec 1 st at neck edge on next and every foll 3rd [3rd, 3rd, alt, alt, alt] row until 24 [27, 31, 54, 58, 56] sts rem. K 3 [0, 0, 2, 2, 2] rows.

4TH, 5TH & 6TH SIZES

Dec 1 st at neck edge on next and every foll 3rd row until [32, 36, 38] sts rem.

ALL SIZES

SHAPE SHOULDER

Cont to dec at neck edge on foll 3rd row 0 [1, 1, 0, 0, 0] time and at the same time, cast off 6 [6, 7, 8, 9, 9] sts at beg of next and foll alt row, K 1 row. Cast off 6 [7, 8, 8, 9, 10] sts at beg of next row. K 1 row. Cast off rem 6 [7, 8, 8, 9, 10] sts.
With carriage at left, push rem Ns from HP to UWP. Finish to correspond with first side reversing shaping.

SLEEVES

With carriage at right and using MC, cast on 75 [75, 75, 77, 77, 79] sts at centre of machine in 1x1 rib with extra st at left.
Work as for Back from * to *.
Shape sides by inc 1 st at each end on next and every foll 3rd row until there are 97 [97, 97, 99, 99, 101] sts. K 2 rows. RC shows 35. Lock card. Cont in st st and MC. Cont to inc on every 3rd row from previous inc until there are 175 sts. K 2 [2, 8, 11, 17, 20] rows. RC shows 152 [152, 158, 158, 164, 164]. Place marker at each end.

DesignaKnit Link

THE newsletter for all DesignaKnit owners.
Four issues per year + free disk £12 UK, £14 Europe, £16 outside Europe (air) Back issues also available
Send 1999 subscriptions to Diane Bennett or contact:-
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Please send your order to:
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For details of any item or tuition (DKnit, Brother electronics etc.) contact Diane at the address above or tel: 01275-810067
Website - visit **www.dbknit@freeserve.co.uk** - for more details of all items listed above and books from abroad
Credit cards - payments can now be made by Visa/Mastercard

Pattern 2

General Information

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

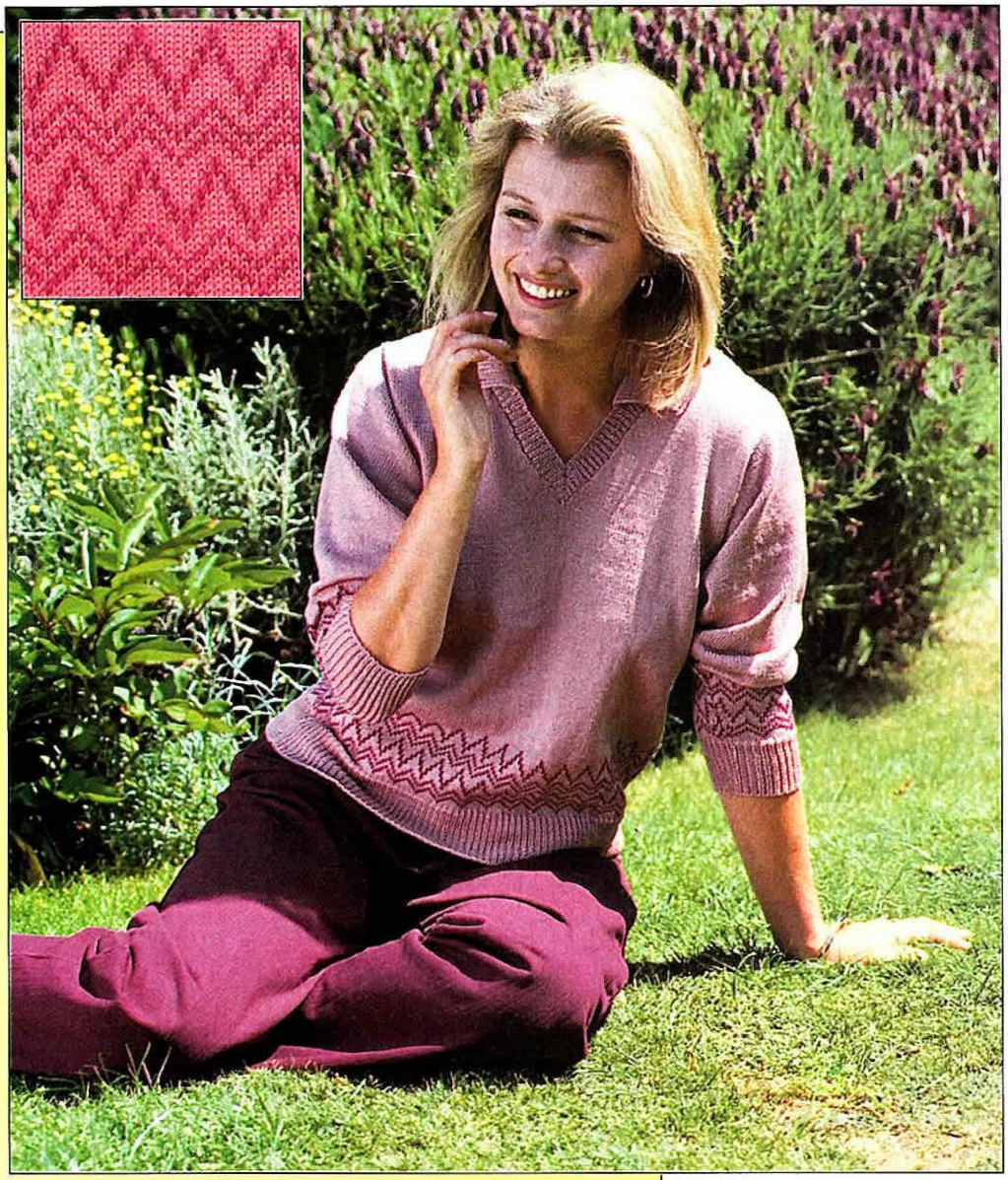
Yeoman Sport 4-ply.
(Yarn Guide No.11.)
1 [1, 1, 1, 1, 1] x 500 g cone in Powder (MC).
A small amount in Cerise (C).
The fibre content of this yarn is 100% Pure shrink-resist Merino Wool. For further information about this yarn, please write to the following address:- Yeoman Yarns, 36 Churchill Way, Fleckney, Leicestershire LE8 8UD or telephone 0116-240 4464.

GARMENT WEIGHT

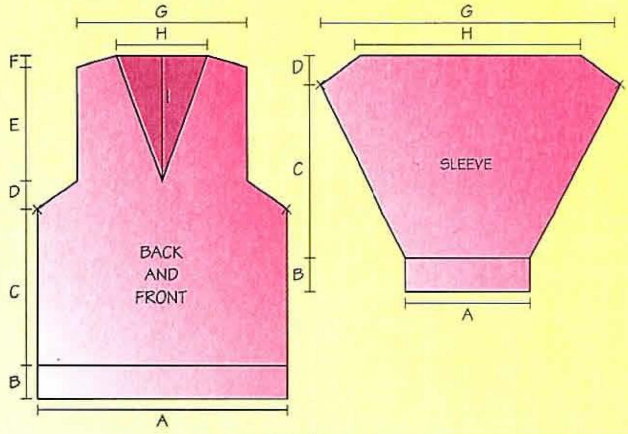
Finished garment in second size weighs 420 g.

Diagrams

A = 44.5 [46.5, 49, 51.5, 54, 56.5] cm
B = 6.5 cm
C = 28 [28, 30.5, 30.5, 33, 33] cm
D = 5 cm
E = 20 cm
F = 2 cm
G = 31 [33.5, 36, 38, 40.5, 43] cm
H = 16.5 [17.5, 17.5, 19, 19, 20] cm
I = 22 cm
J = 22.5 [22.5, 22.5, 23, 23, 23.5] cm
K = 36 [36, 37.5, 37.5, 39, 39] cm
L = 53 cm
M = 39.5 cm



• Photography **Matt Smith** • Stylist **Sally-Ann Carroll**
• Jeans **Empire;** Earrings **Jessica Maybury**



SHAPE TOP

Dec 1 st at each end on next 22 rows. 131 sts. Using MT+4, K 1 row and then cast off with a latch tool.

BACK NECKBAND

With carriage at right and using MC, cast on 51 [55, 55, 59, 59, 63] sts at centre of machine in 1x1 rib with extra st at left.

* K 5 tubular rows. Carriage is at the right. Set the machine for 1x1 rib knitting. Set RC at 000 and then, using MT-3/MT-3, K 12 rows. Transfer sts for stocking stitch *.

With P side facing, pick up 51 [55, 55, 59, 59, 63] sts across back neck and place on to Ns. Using MT+4, K 1 row. Cast off with a latch tool.

FRONT NECKBANDS

With carriage at right and using MC, cast on 73 [75, 75, 77, 77, 79] sts at centre of machine in 1x1 rib with extra st at left. Work as for Back Neckband from * to *.

With P side facing, pick up 73 [75, 75, 77, 77, 79] sts along front neck from "V" to shoulder and place on to Ns. Using MT+4, K 1 row. Cast off with a latch tool.

COLLAR

With carriage at right and using MC, cast on 187 sts at centre of machine in 1x1 rib with extra st at left. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-2/MT-2, K 40 rows. Cast off.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry before removing pins.

MAKING UP

Join shoulder and neckband seams. Turn the front neckband in to form a mitre and catch down for "V" neck. Set in the sleeves matching markers. Join the side and sleeve seams. Sew the collar on to back and front underneath neckband, starting and finishing about 30 stitches up from "V". ■

17 Pink
40 Powder
27 Damask
45 Dark Coral
37 Tomato
4 Red
1 Wine
28 Heather
6 Violet
11 Purple
25 Petunia
22 Cerise
29 Garnet
15 Sky
16 Slate
24 Royal
7 Ink
2 White
5 Grey
18 Charcoal
3 Black
10 Cream
8 Gold
31 Mustard
46 Melon
43 Ginger
20 Oatmeal
30 Birch
42 Chamois
9 Taupe
39 Terracotta
19 Cafe
38 Chocolate
32 Willow
33 Basil
35 Cactus
34 Privet
23 Emerald
21 Bottle
47 Pacific
13 Turquoise
14 Teal
36 Mallard

DesignaKnit

File: Combine It: Part 4 - Convert a Picture

One of the many wonderful features of DesignaKnit is that a picture or drawing can be converted to a stitch pattern for knitting either as a motif or an all-over pattern. **Diane Bennett** will be exploring this part of the program in the next few issues, starting with the simple conversion of a picture to a motif.

In February, we visited Costa Rica - a wonderful country and a really memorable trip. To capture the memories, I bought a digital camera before I went away. It's one of the pictures that I took with it that I'm going to use as the example for this article, to show in detail how a picture can be converted with DesignaKnit.

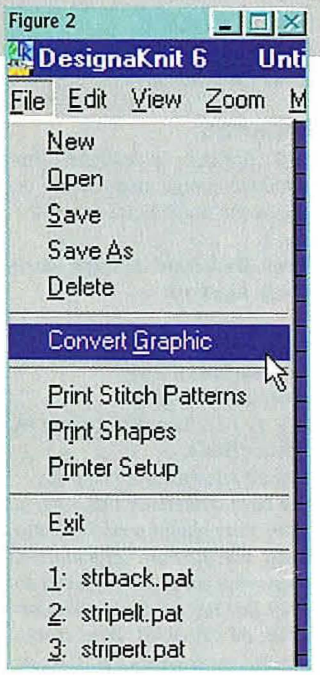
Later in this short series, I will be looking in more detail at cameras and scanners and how to use them with DesignaKnit. However, if you want to try out converting a picture, you can just use some clipart. This is usually loaded on to the computer with word processing packages such as **Word** or **Wordperfect** or desktop publishing programs like **Publisher** or **Pressworks.**

The first step is to decide what you want to convert and make sure that you know what it is called - the file name and where it is - the folder or directory. Designa-Knit has a folder called graphics and this is the best place to save pictures to be converted because they are easy to find.

For this example, I am using a file called crflower.pcx, a picture that's in .pcx format which DesignaKnit can open and convert - more about this later! The flower picture is shown in Fig. 1 and is one of the unusual flowers which grows in the tropical forests of Costa Rica.

Figure 1

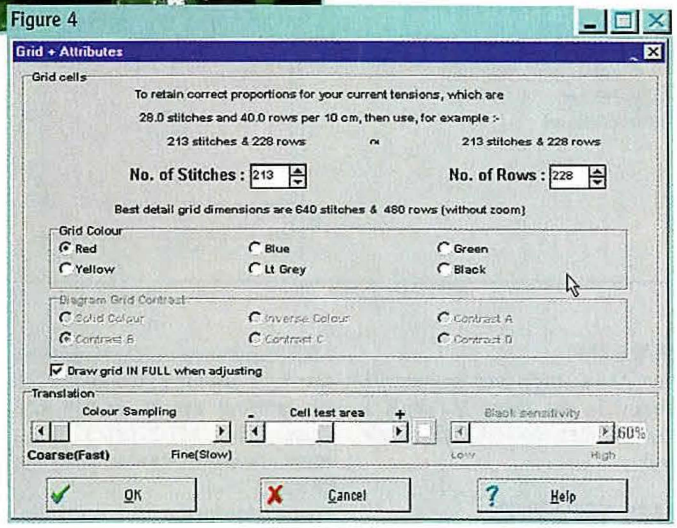
Figure 2



After opening DesignaKnit. select **Stitch Designer.** Open the file menu and select **Covert Graphic** as shown above in Fig. 2. This opens a new screen, which allows pictures or stitch pattern graphs - like those published with the patterns in this magazine - to be converted into a DesignaKnit stitch pattern.

From the **File** menu select **Load Picture** as shown in Fig. 3. The option **Load Graph** is only used for converting scanned stitch pattern, which will be covered later in the series. In the window which allows the file to be opened, first select the file type in the box below "list files of

Figure 4



SPECIAL READER OFFER

More information about converting pictures, using a scanner or clipart, quick conversions of stitch pattern graphs and other aspects of graphics with DesignaKnit are included in Diane's book **Computer Graphics and DesignaKnit.** It normally costs £6.20 but it is available until the end of September at the following prices:-

- UK readers - £5.95
- Readers in Europe - £6.50
- To readers in the rest of the world for £7.25

Readers, especially those abroad, will be delighted to know that Diane can now take payments by credit card.

Detailed information about all aspects of the program are included in the quarterly **DesignaKnit Link** newsletter. The 1999 issues started in May, the subscription is £12 and back issues are still available (1996 - £10, 1997 - £12, 1998, £12). Order from:-

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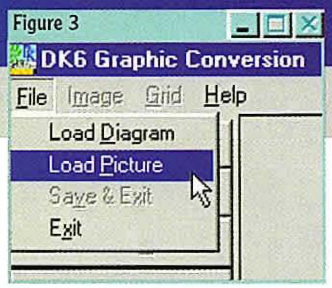
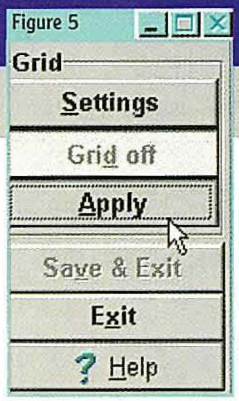
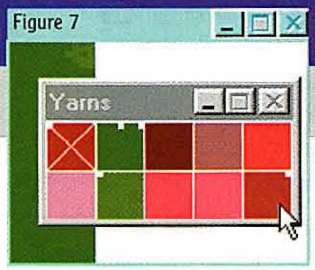
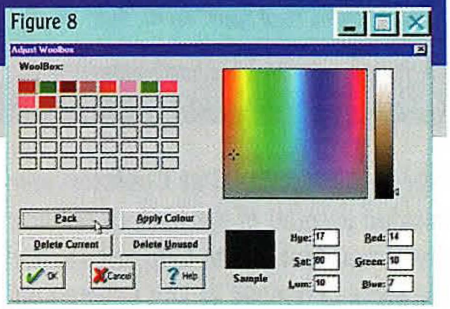








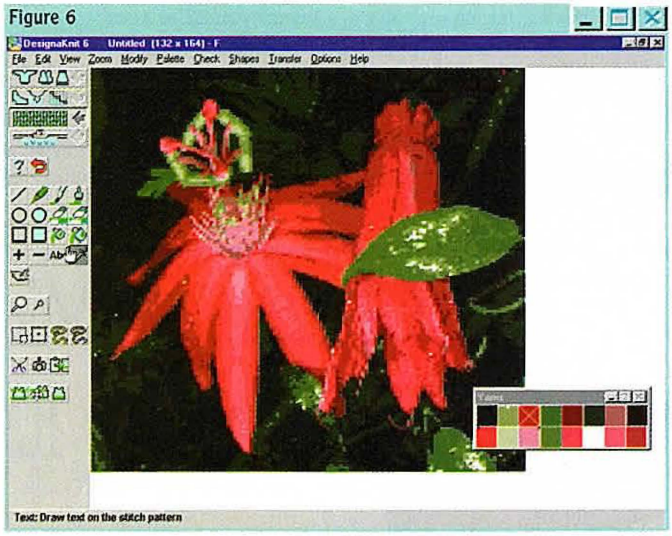
type@" - my file is in .pcx format, so that must be displayed. Next, find the folder (directory) and picture and click **OK.**

The simplest way to convert a picture would be for each pixel or screen dot in the original picture to be one stitch in the DesignaKnit stitch pattern, but this is rarely possible for two reasons:-

① Most pictures are too large and need to be reduced in size. This picture, for example, which was not taken at the highest possible resolution on my camera, is 640 pixels wide and 240 pixels high - for too large for knitting on a machine with 200 needles.
② When converting a picture, it is normally necessary to consider the shape of the knitted stitch, which is rarely square. Before starting the conversion, use **Options - Tension** to enter a tension which is approximately right for the type of stitch to be knitted so that the size can be selected to suit this.

To enter the number of stitches and rows to which the picture is to be converted, click on **Settings** to open the window shown in Fig. 4. I decided to reduce the picture to one third of its original width - 213 stitches to represent the 640 pixels. Enter this number in the box on the left **No. of stitches.** Now, from the message at the top which begins "To retain correct proportions for your current tension...", read off the number of rows which should be used and enter this in the **No. of rows** box. When reducing the size of a picture, try to avoid reducing to less than one fifth of the original size since this is rarely successful.

To convert the pattern, first click **Grid on** to display the grid then click **Apply** to convert as shown in Fig. 5. This will take some time on a slow computer, but watch it on the screen as it happens. If the conversion is successful, click **Save and Exit.** If not, use the **Settings** window to enter a different size and convert again.



The converted picture is shown in Fig. 6. If a simple piece of black and white clip art is used, it can probably be saved and knitted without any further changes, but this picture has 16 colours which need to be reduced and the size and detail of the design need to be changed.

Reduce the colours by making the colour to be changed the right mouse button colour and the colour to change to the left mouse button colour then selecting **Palette - Replace.** This was described in more detail in the Stitch Designer series.

First, all the greens were converted to one colour. The last two greens to be combined are shown in Fig. 7, with the green to be removed from the picture selected as the right mouse button colour at the top and the green which it is to be converted to selected as the left mouse button colour at the bottom.

To check how may colours remain, use **Palette - Woolbox** then click on **Delete unused** to remove all the unused colours and then **Pack** to display them in a block as shown in Fig. 8. To retain the detail of the flower, three shades of pink were used, so the various shades were combined as for the conversion of the green.

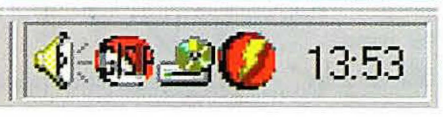
Save the original 16 colour picture and at various steps in the colour reduction process, for example after combining all the greens so that the design can be opened again if necessary.

Once the picture has been reduced to the required number of colours, check that the correct knit method has been assigned to the design (Options - Method of Knitting) - 4 for four-colour jacquard for this flower and save the file with a suitable name.

Finally, make any minor alterations to complete the design. Compare Fig. 6, the original 16 colour flower with Fig. 9, the completed flower motif. The following changes have been made:-

① The area has been reduced by drawing a box and using **Edit - Redefine.**
② The bud and leaf on the left were removed by painting over this area with the green background colour.
③ The detail of the flower petals on the right were added with the pencil tool.

Why not try a simple picture conversion using DesignaKnit and your own picture? Make sure you watch out for the next article, which will show how several different designs can be created from one picture. ■



DesignaKnit

Question Time

Close Encounters

After a short break, **Pat Coulston** joins us again and begins her article with a very moving account of the birth of her latest grand-daughter. It has not only emphasised just how important it is to help and support each other through times of crisis, but also that we should continue to knit for premature babies.

After a long and difficult pregnancy, my daughter Cathy had a little girl, Mia, by Caesarean Section on the 7th of April this year. After just a few hours, Mia had breathing difficulties and was immediately transferred to the Neo Natal Department. A few very anxious and distressing days followed, because one of her little lungs had collapsed.

I am writing about this, encouraged by Anne, and enclose two photos of Mia for her to reproduce in the magazine. One is taken of Mia in the incubator, wearing a little hat and the other, taken some time later, shows her covered by a beautiful crochet blanket. Both these little garments were lovingly made by a lady somewhere, who worked away just so that a little baby, like our precious Mia, could have comfort amidst all the distressing tubes, drains, respirator attachments and so on.

I know that knitters from **Machine Knitting Monthly** have been working away, making things for premature babies and I want you all to know just how much they are appreciated. We were so worried about our little girl that knitting for her was the last thing on our minds. As I write this, the wonderful news is that Mia has made wonderful progress and is now at home, feeding well and starting to gain weight.

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NOW LET'S KNIT!

If I can get my thoughts together now, I'd like to start by talking to you about the Close Knit Bar. It comes as standard equipment with the **Silver, Knitmaster** and **Brother** Ribbers and is a long, thin piece of plastic. It's often attached to the packing and can be accidentally thrown away!

Firstly, let's remind ourselves what happens when we knit with the ribber in place. Let's suppose that we are using both beds, with about a 3-ply yarn, either in a pattern or without and with the cast on comb and weights attached. As the carriages are taken across the needlebed, the needles come forward. They go into the appropriate channels of the carriages and stitches are formed. The weights help to form the stitches and enable them to be knitted cleanly off the needles.

Now let's suppose we are using a fine yarn such as 2-ply or less. The weight that is necessary on the cast on comb pulls down the work on the needles. These needles then find it difficult to come out at the correct angle to go into the channels of the carriages and the stitch is unable to knit off cleanly. To overcome this problem, we can increase the tension - but this will probably give us a fabric that is too loose. We can also use the Close Knit Bar and in situations like this, the bar really comes into its own.

USING THE CLOSE KNIT BAR

- The Close Knit Bar is inserted beneath the **main** bed needles and its effect is to lift the needles very slightly, by no more that a millimetre or two. Now, when the carriages are taken across, the needles are in the correct position to go into the channels and all the stitches will knit cleanly off the needles.
- When knitting a tension swatch or piece of trial knitting, if some of the stitches do not drop cleanly off the needles but stay on top of them, this indicates we need the Close Knit Bar in position.
- Naturally, a separate tension swatch must be made, as the tension will be different with and without the Close Knit Bar in position.
- When the knitting is completed, the Close Knit Bar **must** be removed. It should **not** be kept in position for all knitting. As the bar lifts the needles to accommodate fine yarn, it might damage the carriage if used unnecessarily.

BIAS EDGES

We have been looking at Bias Edges at the club recently and this has produced some very interesting ideas. A bias edging is very useful when you want to take an edging around a curve - for instance on a long line sleeveless top or similar. It can be as wide or narrow as you wish and about 15 to 17 stitches is good for an average strip. You must experiment to see how wide the finished band needs to be for your own garment.

KNITTING A BIAS STRIP

- Start with the carriage on the left side of the needlebed.
- At the left of the machine, make an e-wrap cast on over eleven needles and knit two rows.
- At the left end of the work, decrease one stitch.
- At the right end of the work, increase one stitch (just bring a needle forward).
- Knit two rows.
- Repeat until the work reaches the other end of the machine.
- Remove the knitting on waste yarn or on a garter bar, bring it back to the left side of the machine and continue to knit as before.
- It is an advantage to use a claw weight and move it up the work at regular intervals.

Tip For Passap & Pfaff Knitters

Start with the locks at the right and reverse the above instructions.

KNITTING A TWO COLOUR BIAS STRIP

Although you can change over the colours in the feeder manually every two or four rows, this is much easier to knit if you use a single bed colour changer

- Thread up the second colour.
- Keeping the decreasing and increasing pattern as above, knit two or four rows in Colour 1.
- Knit two or four rows in Colour 2.

On completion of either the single or two-colour version, do not cast off but knit more length than you require. The extra rows can be pulled back and the stitches cast off with hand knitting needles, so you can get the length exactly right. As the work is on the bias, the start and finish is angled - so when the knitting is folded in half to make the edging, the beginning and end has to be joined carefully to enable it to meet neatly. Always make sure that the join is out of sight at a side seam.

Sometime later, I had a telephone call from Pat, one of the club members. She wanted to have a "straight" edge at the start and finish of her strip - there's always one, isn't there! Sorry Pat, but thank you for making me put my thinking cap on. I thought about this for a while. First, I wondered if holding position would do it? I went to the machine and discovered this wasn't the answer - because all I got was little points at the start. Then, inspiration came!

BIAS STRIP WITH STRAIGHT ENDS

Again, start with the carriage at the left side of the machine, but first begin the knitting away from the end of the needlebed so that you can shape both edges.

- Make the first stitch.
- Increase a stitch by the e-wrap method at the left.
- Knit one row.
- Increase a stitch by the e-wrap method at the right.
- K one row.
- Always using the e-wrap method, continue increasing a stitch at the beginning of each row, until you have the required number of stitches, then continue to knit the bias strip in the usual way.
- To finish off, decrease one stitch at the beginning of every row until one stitch remains then fasten it off. When the work is laid flat and steamed, you will see both ends are completely straight.

KNITTING A SAUSAGE!

Well, a "sausage" is what we used to call it, so I will continue! Newcomers to knitting might not know that we use the "sausage" for casting on, instead of using waste yarn that we usually throw away. The "sausage" not only saves yarn, but also gives even weighting to the work and can be any width you like. Most knitters usually make one that's long enough to use over about 100 stitches and a second that is long enough to use when all needles are in work across the full width of the bed.

To Make A Sausage

- Over about 20 needles, make a bias strip in a bright coloured 4-ply yarn. The colour is not really important but as it is going to have much handling, use a good quality yarn.
- Make the bias strip the length you wish and cast off.
- Steam press the strip well.
- Buy some curtain weighting in medium thickness and sew this weighting on to the edge you did the decreasing. We use this edge because the side with increasing will have little holes along it.

To Use The Sausage

- Bring up the required number of needles.
- Using a treble (three-pronged) transfer tool, or the 7x1 if you can manage it, put the ends of the prong through the little holes along the top of the sausage. It now hangs evenly on to the needles.
- Using a nylon cord, button thread or similar, at about Tension 6, knit one row. Continue now as you wish, either casting on again or going straight into the knitting.
- On completion, pull one end of the cord gently then go to the other end and pull it right out. The sausage drops away, ready for use next time.

Before I close, there's just one more little thing I should like to write. Many machine knitting friends who knew about my personal situation, have telephoned, written and generally inquired about Mia and Cathy during these last few difficult months.

I just want to say "thank you" to you all and I would especially like to thank Anne, our Editor, who has been so kind and not minding when, for a few months I did not write any copy for her. Thank you all again. ■

Norfolk Knitting Showcase

30th & 31st October 1999 at The Hewett School, Norwich

This year, **Machine Knitting Monthly** proudly associates with **Jan Wright** to bring you the **Norfolk Knitting Showcase** on Saturday 30th and Sunday 31st October.

Sponsored by
JAN WRIGHT KNITWEAR DESIGN

As before, the venue is the Hewett School, Hall Road in Norwich, which is right on the ring road and therefore very easy to find. The venue is bright and well lit, allowing everyone the chance to actually see the yarn colours - and that's not always easy at some exhibitions! There is ample parking, as the site is used as a Park and Ride location during the holidays and ramps have been promised at the steps to allow for disabled access.

REFRESHMENTS

Refreshments will be available throughout the day, including home-made cakes, soup and sandwiches. Please don't count the calories!

EXHIBITORS

This year, there will be a wonderful range of exhibitors. As we go to press, the impressive list so far includes:-

- **Forge Craft**
- **B Hague & Co**
- **Jane Hawkins**
- **Hush Knit Yarns**
- **Beryl Jarvis**
- **Machine Knitting Monthly**
- **Merrihay Fibres**
- **Nina Miklin**
- **Nutshell Knitting Centre**
- **Riverside Spinning Co**
- **Janet Spink**
- **Undy Yarns** (Bringing Forsell's Range)
- **Uppingham Yarns**
- **Woolleys**
- **Jan Wright Knitwear Design**

Make sure you don't miss...

FASHION SHOW

The Fashion Show is usually enormous fun. The garments will be modelled by the members of **Broadland Machine Knitters Club** who prove that you don't need to be a stick insect to show off a decent knitted garment!

LECTURES

There will be demonstrations and lectures throughout the day from the cream of British experts including:-

Jane Hawkins
Beryl Jarvis
Nina Miklin talking about *Finishing Knitwear*
Sue Woolley with her now infamous *"Double Bed Techniques"*
Sylvia Wynn from **Forge Craft** talking about *Swiss Embroidery* and *Dimensional Knitting*

Who to see there...

NINA MIKLIN

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Beryl Jarvis offers her **Info Sheets** - machine knitting techniques available on separate sheets or to buy as a complete set at a special discounted price. There are nearly 40 sheets available ranging from **How To Knit A Tension Swatch** through to **Knitting Entrelacs** and in between. Binders are available, to keep your collection together.

Her book **Learning to Love your Brother KH970** is also available and please ask about her seam finishing kit. See the Info Slide Show for examples of most of the above.

MACHINE KNITTING MONTHLY

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Machine Knitting Monthly is your first choice for the latest features, patterns and news, with regular contributions and in-depth articles from this country's leading experts in machine knitting. We also publish your letters, hints and tips, exclusive money-saving offers, freebies and competitions. Do come over to our stand for a chat during the show - you'll find a warm welcome!

Also featured will be the amazing range of machine covers from La Rivière - a dust cover available for almost every machine you can think of!

JANET SPINK

3 Bramerton Lodge, Bramerton, Norfolk NR14 7EQ
Tel:- 01508-538862
Janet is a machine knitting and overlocking specialist.

JANE HAWKINS

Lymington Cottage
Tarranden Lane
Perranwell Station
Truro, Cornwall TR3 7NP
Tel:- 01872-780154
Jane is a knitwear designer, selling patterns, buttons, beads and clasps.

FORGE CRAFT

The Old Smithy, Pirton, Worcestershire WR8 9EJ
Tel:- 01905-820482
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JAN WRIGHT KNITWEAR DESIGN

35a Blofield Road, Brundall, Norwich NR13 5NU
Tel:- 01603-717149
E Mail:- JanAlan.Wright@BTinternet.com
Jan Wright is well known in the Norfolk area for her colourful patterned jacket and coat designs. She will also be showing an extensive range of buttons and bits. Also available on Jan's stand will be the wonderful computer design programmes from **Terry Mason,** enabling you to write patterns on your PC for any yarn or stitch pattern.

WOOLLEYS

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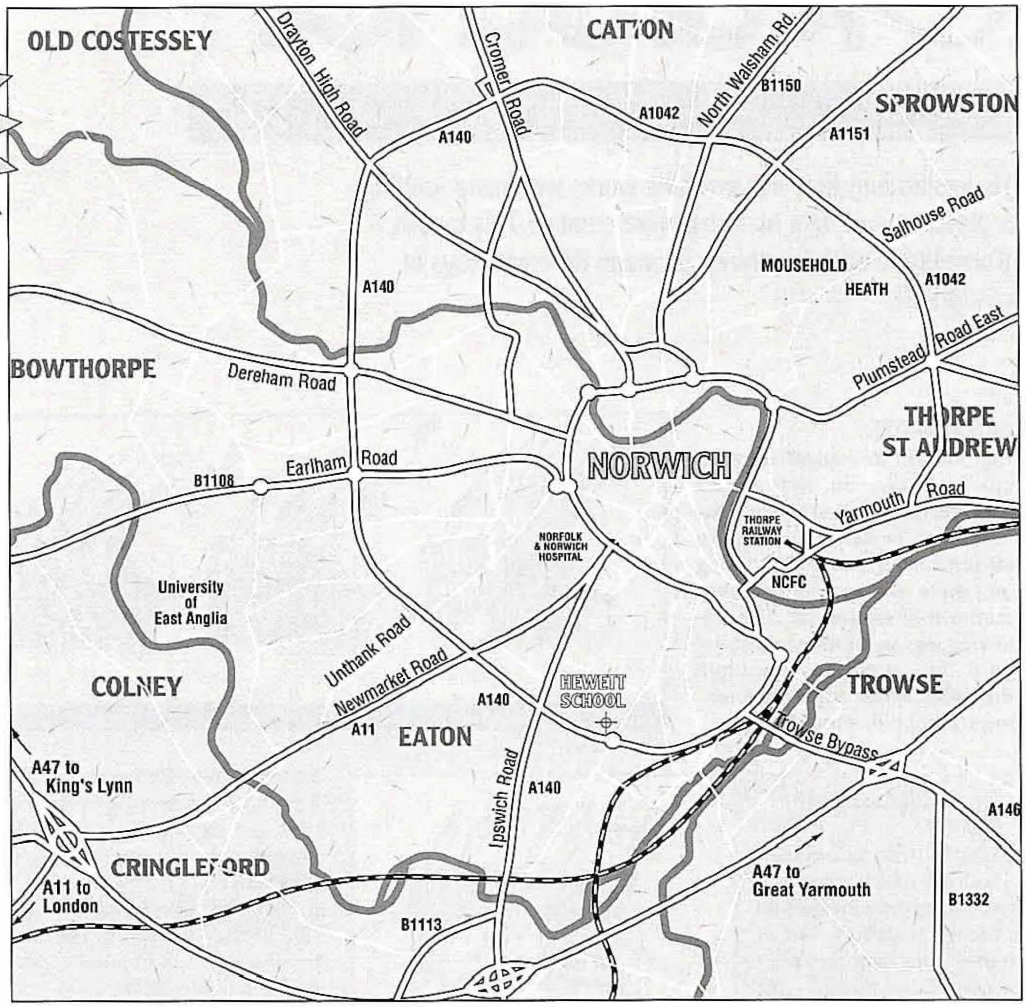
How to get there...

DATES & TIMES
Saturday 30th Oct '99
10.00 am to 4.00 pm
Sunday 31st Oct '99
10.00 am to 3.00 pm



Tickets

Tickets *(on the door)* **£3.00**
Advance tickets **£2.50**

Block bookings of 14 or more tickets are entitled to a 10% discount

If you would like to order tickets, or if you require further details, please write to Jan Wright at the following address, enclosing a self-addressed and stamped envelope, please.

Jan Wright
35a Blofield Road, Brundall
Norwich NR13 5NU
Tel:- **01603-717149**
E-mail:-
JanAlan.Wright@BTinternet.com

The Norfolk Knitting Showcase
Hewett School, Hall Road, Norwich

UNDY YARNS

The Old Temperance Hall
West End
Magor Gwent NP6 3HT
Tel:- 01633-881028

Undy Yarns are stockists of quality coned yarns and suppliers to the home machine knitter. They stock knitting machines and spares, visit clubs and cater for their needs. They will be bringing a huge range of **Forsell** yarns.

HUSH KNIT YARNS

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Nottingham NG9 3EF
Tel/Fax:- 0115-922 3654

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45 Mile End Road, Colwick, Nottingham NG4 2DW
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MERRIHAY FIBRES

Poole Farm, Grosmont, Abergavenny, Monmouthshire NP7 8HU
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We are a family business, specialising in the production of yarns made from natural fibres. We also have original design patterns for hand knitting, machine knitting and crochet to complement the yarns.

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Tel:- 01572-823747

Uppingham Yarns specialise in Chenille, Filigree, Crêpe, Lambswool, Shetland, Cotton, Wool/Acrylic, Acrylics & Wools and always have an excellent selection of Industrial Yarns, Clearance Fancies and Bouclés. The company offers superb quality yarns at unbeatable prices - straight from the manufacturing industry.

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Bunglebee, Faygate Lane,
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Doug and **Brenda Bristow** specialise in all makes and models of top quality pre-owned guaranteed machines and accessories.

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Dockfield Terrace, Shipley, West Yorkshire BD17 7AW
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Yorkshire's smallest working spinning mill. Come and see the new Spangles yarn - introduced for the first time here in Norfolk. Riverside produce a range of top quality yarns, including 100% Courtelle, 50/50 Wool Mix and Cotton Courtelle. These yarns are backed by and extensive range of designer patterns.

Oh brother!

Casting Off

Understanding how our machine works will make knitting a pleasure and help us to be more creative. This month, **Kamalini Trentham** shows us many different ways of casting off.

CASTING OFF

Last month, we looked at methods for casting on, with several alternatives for you to try. This month, we're taking the knitting off the machine and, like casting on, there are several different methods of casting off. The following two methods can also be used for single or multiple decreases at the edges for shaping armholes or shoulder slants.

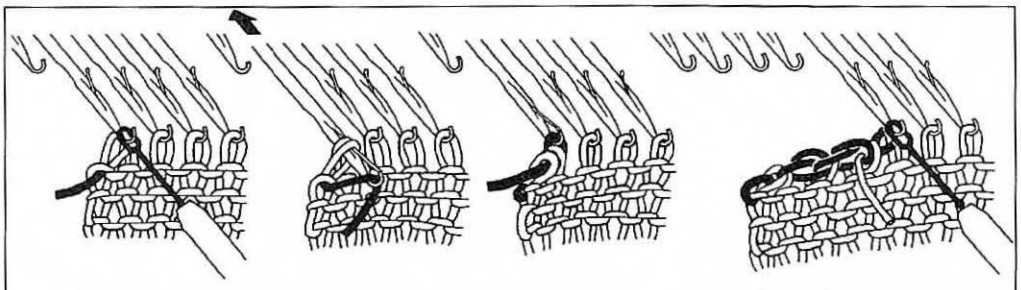


Fig. 1

Crochet Or Latch Tool Cast Off

This is an alternative method which gives the same finish as the double transfer method, but is faster and uses the latch tool. The casting off begins at he opposite end of the carriage and no yarn is required to cast off.

Knit the last row from left to right on a tension at least five numbers looser than the main tension. (If you cannot go five whole numbers looser than the main tension, you will need to knit the last row manually. This is done as follows:-

- Bring all the needles to HP and then pushing them back to D position carefully so that the stitch just slides behind the latch.
- Lay the yarn across the latches, making sure that all the latches are open and move the needles further towards B so that the latches close on the yarn.
- Now push the needles back, one by one, knitting the stitch and making it the required size.

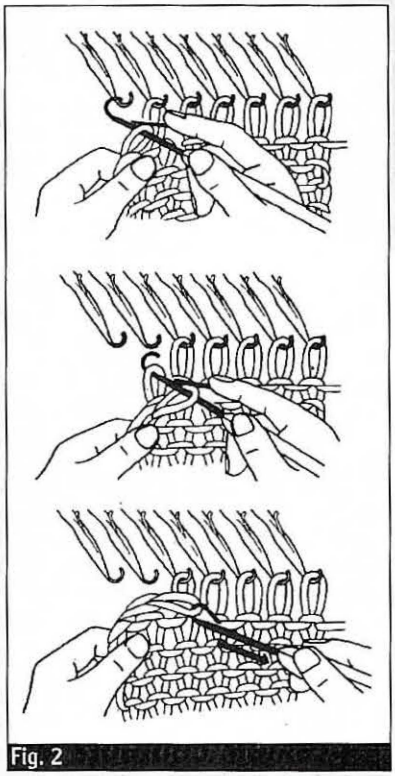


Fig. 2

① Using the latch tool and starting at the left (opposite side of the carriage) slip the first stitch on to the latch tool as illustrated in Fig. 2.

② Push the tool up until the stitch slides behind the latch.

③ Holding the first stitch behind the latch of the tool with the forefinger, slip the second stitch into the hook of the latch and pull through the first stitch.

④ Repeat until all the stitches have been cast off.

⑤ Break the yarn and pull through the last stitch.

⑥ Note that this cast off edge looks like the latch tool cast on edge.

Single Transfer Method

This method starts the casting off from the carriage side and uses the knitting end of the yarn as shown in Fig. 1.

① Transfer the end stitch on the side of the carriage to the next needle and push the empty needle back to A position.

② ** Push the needle with two stitches towards HP until the stitches are behind the latch.

③ Manually hook yarn in the latch.

④ Push the needle back to working position B **.

⑤ Repeat from ** to ** as required.

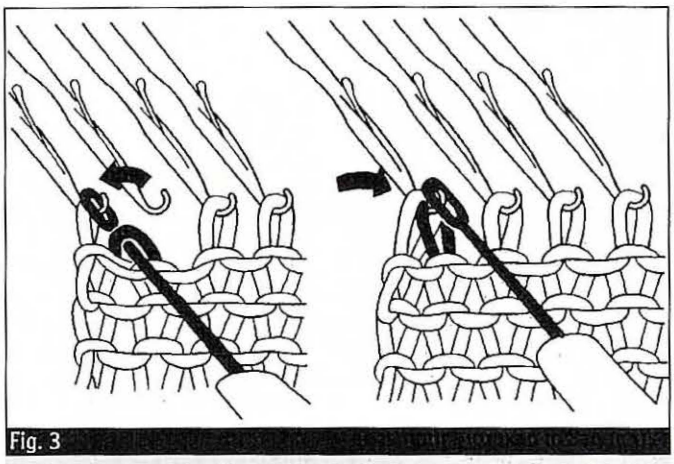


Fig. 3

Double Transfer Method

① Transfer the stitch from the second needle to the first needle on the side of the carriage.

② Now move both of the stitches back to the second needle, pushing the empty needle to A position.

③ Follow the instructions for the single transfer method above between ** to ** and repeat as required.

Notice that in this method the stitch carrying the yarn always lays at the back of the stitch with no yarn. Notice also that the cast off edge looks like the crochet cast on edge. This method is a little more work, but the finish is well worth the effort particularly for edge decreases. (Fig. 3 shows the double transfer.)

Next month, we'll look at knitting, steaming and measuring a tension swatch - the most important step for trouble free knitting and a well-fitting garment! ■

Simple Summer Style

Designed by **Maggie Dyke** in **Bramwell Fine 4-ply** yarn

General Information

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Silver Reed standard gauge punchcard or electronic machines.

MATERIALS

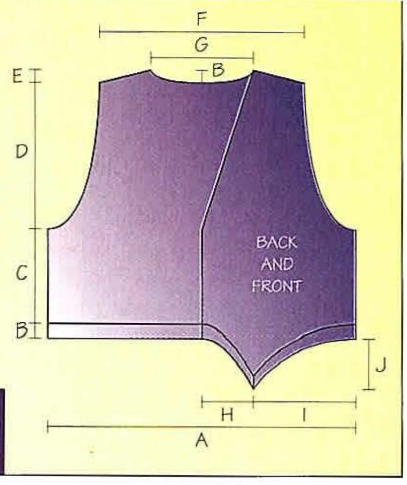
Bramwell Fine 4-ply. (Yarn Guide No.11.)
1 [1, 1, 1] x 500 g cone in Amethyst (MC).
1 [1, 1, 1] x 500 g cone in Shade 404 (A).
1 [1, 1, 1] x 500 g cone in Dusty Pink (B).
1 [1, 1, 1] x 500 g cone in Warm White (C).
The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to the following address:- F W Bramwell & Co, Unit 8b, Simonstone Business Park, Simonstone, Burnley, Lancashire BB12 7NQ or telephone 01282-779811.

GARMENT WEIGHT

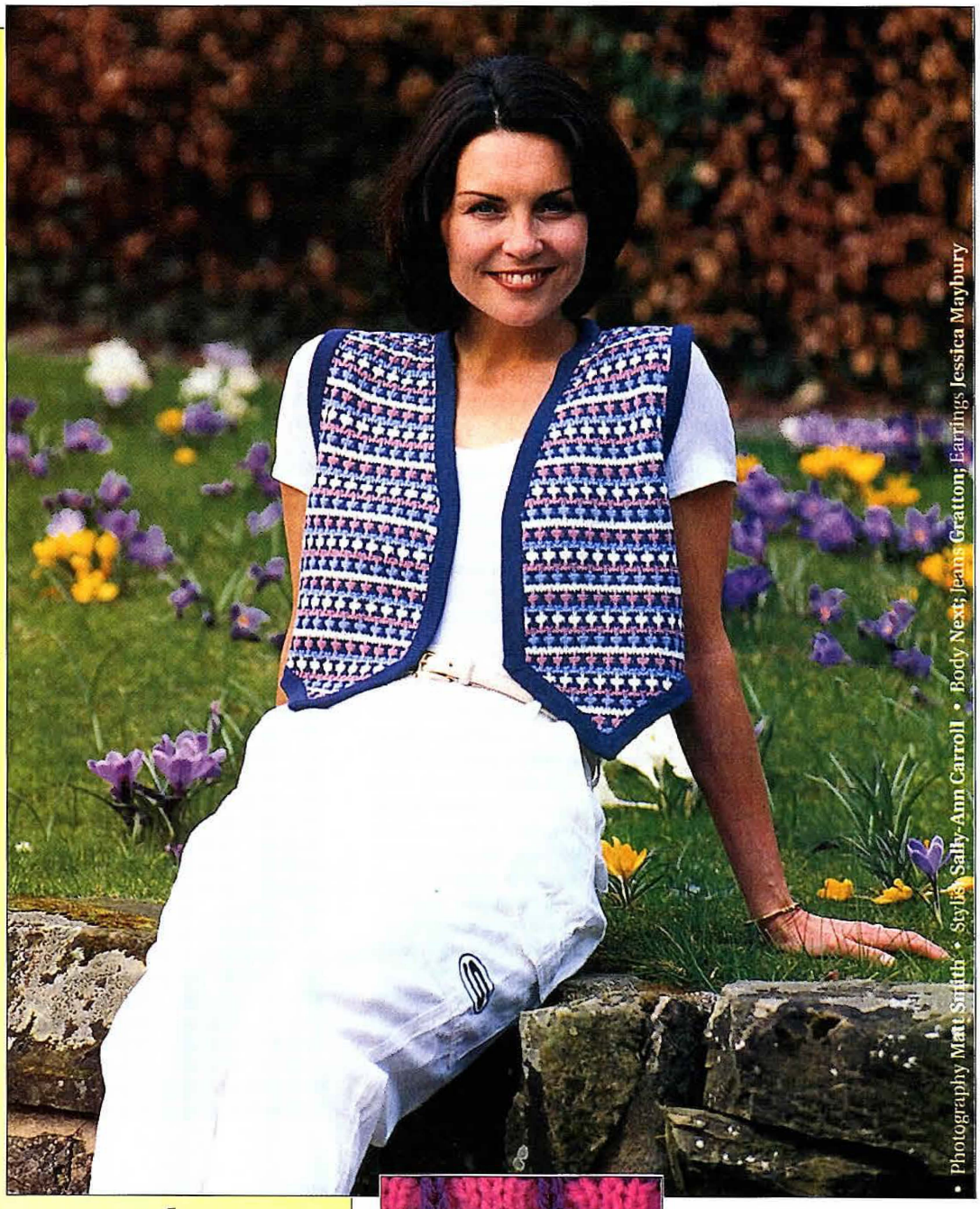
Finished garment in first size weighs 145 g.

Diagrams

A = 47.5 [50, 52.5, 55] cm
B = 2 cm
C = 15 [16, 17, 18] cm
D = 23.5 [24.5, 25.5, 26.5] cm
E = 1.5 cm
F = 34 [36.5, 39, 41.5] cm
G = 16 [17, 18, 19] cm
H = 7.75 [8.75, 9.75, 10.75] cm
I = 16 [16.25, 16.5, 16.75] cm
J = 7.5 cm



Pattern 3



• Photography Matt Smith • Styled Sally-Ann Carroll • Body Next; Jeans Gratton; Earrings Jessica Mayhury

Pattern Information

MEASUREMENTS

To fit bust 87 [92, 97, 102] cm, 34 [36, 38, 40] in.
Actual size 94 [99, 104, 109] cm, 37 [39, 41, 43] in.
Length to shoulder 40.5 [42.5, 44.5, 46.5] cm, 16 [17, 17½, 18½] in.
Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes. 26 ►

17 Pink
40 Powder
27 Damask
45 Dark Coral
37 Tomato
4 Red
1 Wine
28 Heather
6 Violet
11 Purple
25 Petunia
22 Cerise
29 Garnet
15 Sky
16 Slate
24 Royal
7 Ink
2 White
5 Grey
18 Charcoal
3 Black
10 Cream
8 Gold
31 Mustard
46 Melon
43 Ginger
20 Oatmeal
30 Birch
42 Chamois
9 Taupe
39 Terracotta
19 Cafe
38 Chocolate
32 Willow
33 Basil
35 Cactus
34 Privet
23 Emerald
21 Bottle
47 Pacific
13 Turquoise
14 Teal
36 Mallard

Silver Special

Is that Card Three I see before me?

As promised, this month's garment is a tuck stitch waistcoat - exactly as **Maggie Dyke** planned last month! She used Silver Reed's SK 280 standard gauge punchcard machine, but it can also be knitted on the SK 840 electronic.

Anyone who's been knitting for more than five minutes will instantly recognise Card 3 (Card 1, Pattern 5 if you're an electronic knitter). In the same way that you can't keep a good man down, Card 3 leaps into action the minute anyone even thinks about mentioning tuck stitch and, being a "laid-back, go-with-the-flow" type person, I've used Card 3 for all the samples and the woolly.

WINTER WOOLLIES OR EXOTIC EVENING WEAR

Card 3 tuck stitch is very good for winter woollies, or for baby garments. As the yarn is looped up on to the needles for four rows at a time, you achieve almost a quilted effect which is nice and cosy when knitted in a three or four ply yarn. Having said that however, the very same card will also make amazing evening wear by knitting garments in fine lurex or silk - Silver Reed machines are just so versatile!

THE YARN WITH NO NAME

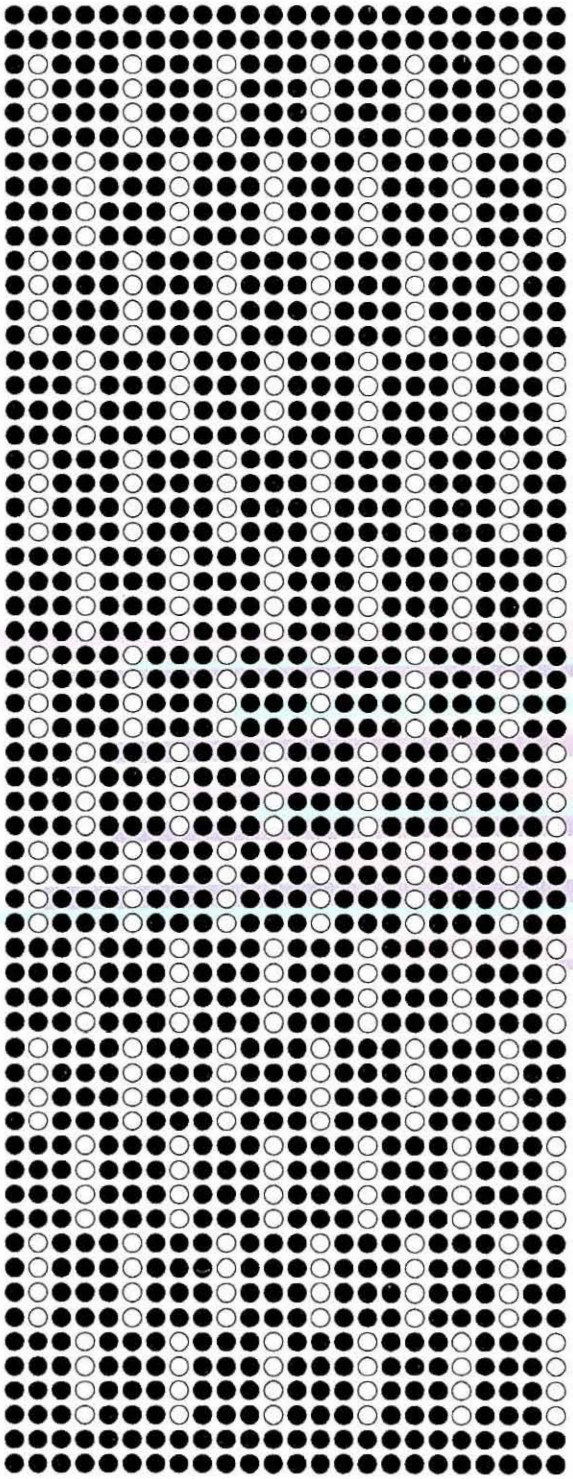
I'm still using up some of my **Bramwell 4-ply** oddments and I've stuck to the same shade range that we used last month. Waistcoats hardly take any yarn at all, so you should be able to get both last month's and this month's garments out of the same cones. The shades used are **Warm White, Amethyst, Dusty Pink** and **Shade 404** - the yarn with no name. (Last month, we christened it "Clint" - after Clint Eastwood in his spaghetti westerns - the man with no name!)

We start off with a no-nonsense fabric for Sample One. The machine is set to tuck stitch and four rows each are knitted in **Warm White, Amethyst, Clint** and **Dusty Pink.** The sequence is repeated throughout. What could be easier?

THE SAME...

All the fabrics so far are knitted in tuck stitch throughout, which means that any of them could be used for the waistcoat as they will all knit to the same stitch and row tension. Samples Five and Six combine stocking stitch with tuck stitch, so the stitch and row tension will be slightly different. However, if you were to use the Silver Reed knit con tour, you could simply take the measurements from the pressing diagram, draw those on to knit con tour paper and knit the waistcoat in any fabric you jolly well chose!

Card Three



THE ONLY WAY IS UP

Sample One uses the purl side of the knitting as the right side. For **Sample Two,** the plain side of the knitting is the right side, although as I always say, you should look at both sides of any fabric before deciding which is the one you want to use.

SHOW YOUR TRUE COLOURS

Sample Two omits the **Warm White,** which went into a corner and sulked temporarily when it found it wasn't required. Again the machine is set to knit tuck and the colour sequence is four rows each of **Amethyst, Clint, Dusty Pink, Clint,** repeated throughout. Because **Clint** separates the **Amethyst** and **Dusty Pink** each time they are used, we get a vertical stripe of **Clint** going up the fabric. Multi coloured machine knitting very often has a strong horizontal stripe, so using the colours in this order prevents this happening.

STRONG STRIPES

The purl side is the right side of Sample Three. The colour sequence here is slightly more complicated than before. The machine is set to knit tuck throughout and four rows of each colour are knitted. The sequence is:-

4 rows in Warm White
4 rows in Amethyst
4 rows in Warm White
4 rows in Clint
4 rows in Warm White
4 rows in Dusty Pink
4 rows in Clint

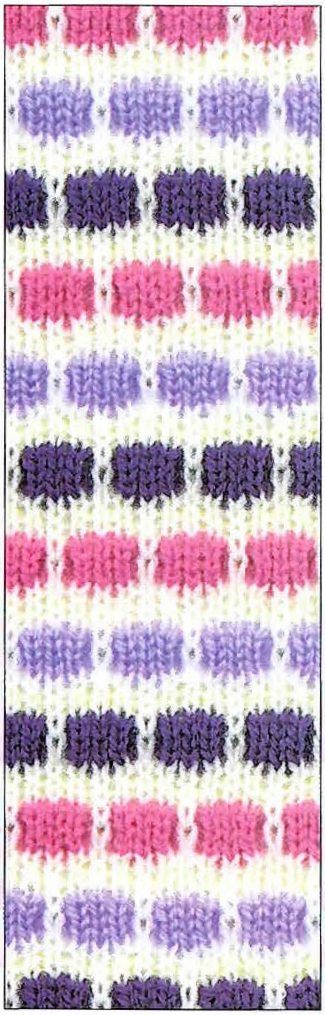
The sequence is repeated throughout. Once again, the plain side has a strong vertical stripe as each colour is separated by four rows of Warm White.

HOLD ON TO YOUR HATS!

I decided it was time for a bit more excitement when it came to **Sample Four.** We're still knitting in tuck stitch throughout, but I've been interfering with the number of rows knitted in each colour. This particular card is normally knitted with a colour change every four rows. For this sample I knitted:-

2 rows in **Amethyst**
4 rows in **Clint**
2 rows in **Amethyst**
4 rows in **Dusty Pink**
2 rows in **Amethyst**
4 rows in **Warm White**

I repeated the above sequence throughout. The effect looks like a textured Fair Isle pattern rather than a straightforward tuck fabric. The plain side is used as the right side this time.



LOCK AND ROLL!

The colour sequence for Sample Five should be repeated throughout and is:-

4 rows in Warm White
4 rows in Amethyst
4 rows in Warm White
4 rows in Clint
4 rows in Warm White
4 rows in Dusty Pink

When knitting the Warm White rows, set the Cam Lever to stocking stitch and lock the pattern card so it doesn't roll forward. For all the other rows, release the card so it revolves and set the Cam Lever to tuck.

PUNCH DRUNK

Alternatively, if you are planning on using this fabric the card could be re-punched so you don't need to keep moving the Cam Lever and locking and releasing the card. Punch the first four rows as they appear on Card 3. Punch the next two rows out completely. Punch the next four rows as for rows five to eight from Card 3. Punch out the next two rows completely.

Repeat these twelve rows to fill the card. Set the machine to knit tuck throughout and follow the colour sequence above.

SAVE THE BEST 'TILL LAST

Sample Six is the most involved fabric this month. The card revolves throughout. The Cam Lever is set to tuck stitch for four rows, then stocking stitch for two rows alternately. The colour sequence is:-

4 rows **Warm White**
2 rows **Amethyst**
4 rows **Clint**
2 rows **Amethyst**
4 rows **Dusty Pink**
2 rows **Amethyst**

Amethyst is used for the two rows in stocking stitch and the other colours are all knitted in four rows in tuck. The plain side of the fabric is used as the right side for both the last two samples.

SEND FOR MYSTIC MEG

With a bit of luck and a following wind, we'll be knitting another waistcoat next month, hopefully in weaving. Do join me again then to see if everything has gone according to plan. Doing what I planned for three consecutive months has to be some kind of a record for me. Fingers crossed!

Silver Special

Simple Summer Style

Designed by **Maggie Dyke** in **Bramwell Fine 4-ply** yarn

◄ 23 **TENSION**

25 stitches and 56 rows to 10 cm, 4 in measured over tuck stitch pattern (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

ABBREVIATIONS

For a list of the abbreviations we use and our Yarn Guide, please look under Pattern Information on page 52.

NOTES

a) We used knit side of knitting as right side of garment.

b) Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.

c) We used Silver Reed Card 3 (punchcard machines), Card 1, Pattern 5 (SK840 electronic machines), Card 1, Pattern 3 (earlier electronic models) for this pattern and reproduce them courtesy of Silver Reed. *For further information about Silver Reed cards and machines, please write to Silver Knitting Machines, Murdock Road, Bedford MK41 7LE. Tel:- 01234-352551.*

d) On Silver Reed electronic machines, set the pattern width indicators at 0 and 24 on SK840 machines (at 24 on earlier models).

Place point cams at width of knitting.

Place needle 1 cam between needles 12 and 13 at left or right of centre 0.

Press button 1 (right light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).

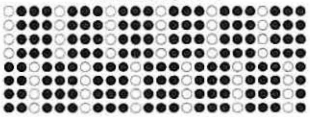
COLOUR SEQUENCE

* K 2 rows MC, 4 rows A, 2 rows MC, 4 rows B, 2 rows MC and 4 rows C *.

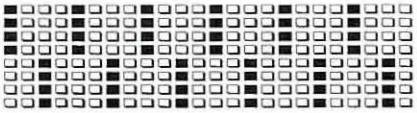
Repeat these 18 rows from * to * throughout.

Charts

Punchcard Chart

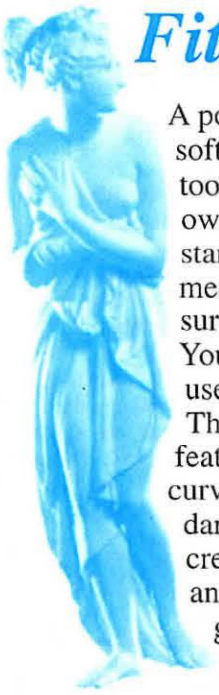


Electronic Chart



As featured on BBC's "Computers Don't Bite"

Fittingly Sew



A powerful pattern-drafting software package with all the tools needed to produce your own patterns, either based on standard sizes or on personal measurements, so you can be sure of a perfect fit every time! You can start from scratch or use the included templates. The program's advanced features allow you to specify curved or straight seams, insert darts and tucks, transfer darts, create facings automatically and work out a layplan using a grid to match your fabric's pattern repeats.

Fittingly Sew 1.2 for Windows™ and *Fittingly Sew 1.2* for Macintosh are products of **Soft Byte Ltd**, Quarry Lane, Nantmawr Oswestry, Shropshire SY10 9HH.
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Germany (German version) 05406 899555
South Africa 021 96 2536
USA/Canada: Knitcraft Inc Tel: 816 461 1217 Fax: 816 461 5505

£149 incl VAT & delivery

Knitting Instructions

BACK

Push 120 [126, 132, 138] Ns at centre of machine to WP. Insert card and lock on second row. Using MT and WY, cast on and K a few rows ending with carriage at left. Using nylon cord, K 1 row. Push Ns to HP. Using A, cast on by hand. Set Russel levers to II. Set RC at 000 and then K 1 row. Release card and cont in tuck st patt starting with 6th row of colour sequence. K 83 [89, 95, 101] rows. RC shows 84 [90, 96, 102].

SHAPE ARMHOLES

Cast off 6 sts at beg of next 2 rows. Dec 1 st at each end on next and every foll alt row until 96 [102, 108, 114] sts rem, then on every foll 4th row until 86 [92, 98, 104] sts rem. K 95 [101, 107, 111] rows. RC shows 212 [224, 236, 246].

SHAPE NECK

Note patt row on card. Using a length of MC, cast off centre 34 [36, 40, 42] sts. Using nylon cord, K sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Dec 1 st at neck edge on next 3 rows.

SHAPE SHOULDER

Cast off 5 [5, 5, 6] sts at beg of next and foll 3 alt rows, K 1 row. Cast off rem 3 [5, 6, 4] sts. With carriage at right, unravel nylon cord over rem Ns, bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in tuck stitch patt. Finish to correspond with first side, reversing shaping. Remove nylon cord and WY from cast on edge.

RIGHT FRONT

Push Ns 20 and 21 [22 and 23, 24 and 25, 26 and 27] at right of centre 0 to WP. Insert card and lock on first row. Using MT and WY, cast on and K a few rows ending with carriage at right. Using nylon cord, K 1 row. Push Ns to HP. Using MC, cast on by hand from right to left. Set Russel levers to 11. Set RC at 000. K 1 row. Release card and cont in tuck st patt starting with first row of colour sequence. K 1 row.

1ST SIZE

Inc 1 st at each end on next row, K 1 row. Inc 1 st at right edge on next row. Inc 1 st at left edge on next row. Inc 1 st at right edge on next row, K 1 row. Inc 1 st at each end on next row, K 1 row.

* Inc 1 st at right edge on next row. Inc 1 st at left edge on next row. Rep from * 11 more times. Inc 1 st at right edge on next row.

** Inc 1 st at left edge and cast on 2 sts at beg of next row, K 1 row. Rep from ** once more. Inc 1 st at left edge and cast on 3 sts at beg of next row, K 1 row.

2ND SIZE

Inc 1 st at each end on next and foll 16 alt rows.

* Cast on 2 sts at beg of next row. Inc 1 st at left edge on next row. Rep from * once more.

Cast on 3 sts at beg of next row. Inc 1 st at left edge on next row.

3RD SIZE

Inc 1 st at each end on next and foll 16 alt rows. Cast on 2 sts at beg of next row. Inc 1 st at left edge on next row. Inc 1 st at left edge and cast on 2 sts at beg of next row. Inc 1 st at left edge on next row. Inc 1 st at left edge and cast on 3 sts at beg of next row. Inc 1 st at left edge on next row.

4TH SIZE

Inc 1 st at each end on next and foll 15 alt rows. Inc 1 st at left edge on next row. Inc 1 st at each

Pattern 3

end on next row.
* Inc 1 st at left edge and cast on 2 sts at beg of next row. Inc 1 st at left edge on next row. Rep from * once more.
Inc 1 st at left edge and cast on 3 sts at beg of next row. Inc 1 st at left edge on next row.

ALL SIZES

Inc 1 st at left edge and cast on 15 [16, 17, 18] sts at beg of next row. 60 [63, 66, 69] sts. K 83 [89, 95, 101] rows. RC shows 125 [131, 137, 143].

SHAPE FRONT EDGE AND ARMHOLE

Dec 1 st at left edge on next and every foll 6th row and **at the same time,** cast off 6 sts at beg of next row, K 1 row. Dec 1 st at armhole edge on next and every foll alt row until 45 [48, 51, 54] sts rem, then on every foll 4th row until 37 [40, 43, 46] sts rem. Cont to dec at the left edge only on every 6th row from previous dec until 23 [25, 26, 28] sts rem. K 17 [17, 11, 9] rows.

SHAPE SHOULDER

Cast off 5 [5, 5, 6] sts at beg of next and foll 3 alt rows, K 1 row. Cast off rem 3 [5, 6, 4] sts. Remove nylon cord and WY from cast on edge.

LEFT FRONT

Work as for Right Front reversing shaping by reading left for right and right for left.

FRONT AND BACK NECK BANDS (Knit 2)

Push 148 [157, 166, 174] Ns to WP.
* Using MT-1 and WY, cast on and K a few rows ending with carriage at left. Using nylon cord, K 1 row. Push Ns to HP. Using MC, cast on by hand. Set Russel levers to 11. K 17 rows. Using WY, K a few rows and release from machine. Remove nylon cord and WY from cast on edge *.

LOWER FRONT EDGE TO POINT BANDS (Knit 2)

Push 34 [37, 40, 43] Ns to WP. Using MT-1 and WY, cast on and K a few rows ending with carriage at left. Using nylon cord, K 1 row. Push Ns to HP. Using MC, cast on by hand. Set Russel levers to 11. K 1 row. Inc 1 st (1st in) at each end on next 7 rows. K 2 rows. Dec 1 st (1 st in) at each end on next 7 rows. Using WY, K a few rows and release from machine. Remove nylon cord and WY from cast on edge.

POINT TO SIDE EDGE BANDS (Knit 2)

Push 54 [55, 56, 57] Ns to WP. Using MT-1 and WY, cast on and K a few rows ending with carriage at left. Using nylon cord, K 1 row. Push Ns to HP. Using MC, cast on by hand. Set Russel levers to 11. K 1 row. Inc 1 st (1st in) at right edge on next and every foll 3rd row until there are 57 [58, 59, 60] sts. K 2 rows. Dec 1 st (1 st in) at right edge on next and every foll 3rd row until 54 [55, 56, 57] sts rem. Using WY, K a few rows and release from machine. Remove nylon cord and WY from cast on edge. Knit second band reversing shaping by reading left for right and right for left.

LOWER BACK BAND

Push 139 [146, 153, 160] Ns to WP. Work as for Front and Back Neck Bands from * to *.

ARMHOLE BANDS (Knit 2)

Push 160 [166, 172, 178] Ns to WP. Work as for Front and Back Neck Bands from * to *.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry before removing pins.

MAKING UP

Join shoulder seams. Pin front and back neck bands in position. Unravelling WY as required, backstitch through open loops of last row worked in MY. Pin lower front edge to point bands and point to side edge bands in position. Unravelling WY as required, backstitch through open loops of last row worked in MY. Pin lower back band in position. Unravelling WY as required, backstitch through open loops of last row worked in MY. Pin armhole bands in position. Unravelling WY as required, backstitch through open loops of last row worked in MY. Join side seams and all band seams. Fold all bands in half to inside and slip stitch to edge of garment. Give final light steam. ■

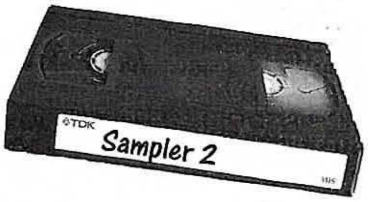
Learn to machine knit with Kamalini's video tapes

Preview contents with Sampler Tapes

Sampler 1

Features:
- Start Knitting with Kamalini (Brother, Toyota, Knitmaster)
- Holding Position & Partial Knitting made Easy
- Garter Bar & Waste Knitting
- Knit, Steam & Cut - An easy approach to shaping

Sampler 2



Features:
- Understanding the Ribber: *Brother Ribber Vol. 1*
- Creative Approach: *Brother Ribber Vol. 2*
- Fun with Colours: *Brother Ribber Vol. 3*
- Knit, Steam & Cut - An easy approach to shaping

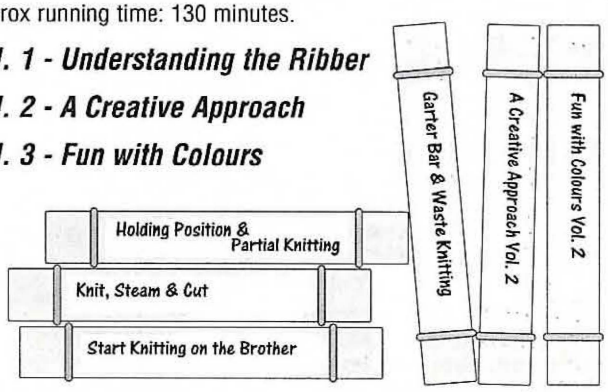
Start Knitting Series: £41.25
State make of the knitting machine.
Approx. running time 130 minutes.

Holding Position & Partial Knitting: £41.25
For all Japanese knitting machines.
Approx running time: 120 minutes.

Garter Bar & Waste Knitting: £36.05
Suitable for all machines.
Approx running time: 90 minutes.

Brother Ribber Series: £50.75 *per tape*
Any two ribber tapes £94 - All three ribber tapes £138.
Suitable for all Brother Ribbers.
Approx running time: 130 minutes.

Vol. 1 - Understanding the Ribber
Vol. 2 - A Creative Approach
Vol. 3 - Fun with Colours



MACHINE KNITTING & DESIGN CENTRE
High Cross House, High Cross, Aldenham
Watford, Herts WD2 8BN
Tel/Fax: 01923-859242
E-mail: k.trentham@which.net
VISA MasterCard

Clubs & Classes

Term-time starts soon for new courses!

If you'd like readers to know about your classes or courses, drop us a line and we'll pass on the information. We're all interested in keeping machine knitting alive and it's important to fill your class - so don't keep the details to yourself!

THIS YEAR'S COURSES

Liz Holness is Course Lecturer and Tutor for a number of courses in Basingstoke, Fleet and Woodley near Reading. If you would like further information before considering one of the following courses, please call Liz on 01256-626276 or telephone the number given in the listing.

NCFE 7880 Practical Craft Skills - Machine Knitting
YEAR 1 & 2

Duration	20 weeks
Starts	18th Sep 1999
Time	Saturday 9.00 am - 12.00 noon
Venue	Court Moor Centre, Fleet, Hampshire
Cost	£85.00
Enquiries	01252-617602

YEAR 1 & 2

Duration	30 weeks
Starts	16th Sep 1999
Time	Thursday 7.00 pm - 9.00 pm
Venue	Cranbourne School, Basingstoke
Cost	£86.00
Enquiries	01256-306355

YEAR 1 & 2

Duration	30 weeks
Starts	13th Sep 1999
Time	Monday 10.00 am - 12.00 noon
Venue	Viables Craft Centre, Basingstoke
Cost	£86.00
Enquiries	01256-306355

THE MERRY KNITTERS

If you live near Halesowen in the West Midlands, why not become a **Merry Knitter?** Members meet at Cradley Community Centre, Colley Lane, Colley Gate, Halesowen on the 2nd and 4th Tuesday of the month from 7.00 pm to 9.15 pm. **Maureen Littlewood** is the club organiser and she'd love to hear from you. You can call her on 01384-413894 for more details and be sure of a warm welcome.

NCFE 7880 Practical Craft Skills - Ribber Work
Year 1 & 2

Duration	30 weeks
Starts	14th Sep 1999
Time	Tuesday 10.00 am - 12.00 noon
Venue	Viables Craft Centre, Basingstoke
Cost	£86.00
Enquiries	01256-306355

OPEN COLLEGE NETWORK

Basic Machine Knitting Skills with Ribber

Duration	20 weeks
Starts	27th Sep 1999
Time	Monday 7.30 pm - 9.30 pm
Venue	Bulmershe School, Woodley
Cost	£60.00
Enquiries	0118-969 5301

Intermediate Machine Knitting Skills with Ribber

Duration	20 weeks
Starts	29th Sep 1999
Time	Wednesday 7.30 pm - 9.30 pm
Venue	Waingels Copse School, Woodley
Cost	£60.00
Enquiries	0118-969 5301

FINANCE

Fees may be waived for those students who are in receipt of income support, family credit or housing benefit. Students whose sole income is Unemployment benefit, Severe Disablement or Invalidity Benefit or Widow's pension or Widowed Mother's Allowance can apply to have their fees waived. Senior Citizens from 60 to 64 years receive a 25% discount. For Senior Citizens aged 65 years and over in receipt of a State Pension, fees may be waived.

MACHINE KNITTING COURSES

Isobel Bain is the Lecturer in Knitwear at Cardonald College, Glasgow. She always sends us details of forthcoming courses and here's this year's listings.

PART TIME MACHINE KNITTING COURSES

CENTRA Course 789 Machine Knitting - Stage 1 Certificate

Duration	2 years
Starts	Mon 30th Aug Tues 31st Aug
Time	9.00 am to 4.00 pm (Mon or Tues)
Cost	£270.60 (see Finance note)

The course involves attendance on one day per week over a period of two years. The teaching extends from August or September until the following June with classes starting at 9.00 am and running until 4.00 pm. On completion of the Stage 1 Certificate, students may progress to Stage II which involves attendance on one day a week for a further year. There are now no written examinations at the end of Stage I or II. Fees for the 1999/2000 session are set at £270.60 and may be paid by three installments or credit card (see Finance note).

Scotvec National Certificate Modules
Introduction to Domestic Machine Knitting
Domestic Machine Knitting Stitches & Processes 1
Domestic Machine Knitting Stitches & Processes 2

The course involves attendance on either a half day per week or one evening per week for one year. The teaching extends from either August or September until the following June with classes running from either 9.15 am to 12.30; 1.20 pm to 4.35 pm or 6.30 pm to 9.30 pm.

This is a practical knitting course with a minimum amount of theory. It aims to make the student fully conversant with the modern domestic knitting machine and instruction is also given on appropriate methods for making up. Fees for the 1999/2000 session are set at £132 and may be paid by three installments or credit card (see note on Finance below).

Scotvec National Certificate Modules
Domestic Machine Knitting - Ribbing Attachment I
Domestic Machine Knitting - Ribbing Attachment II
Design & Make

The course involves attendance on either a half day per week or one evening per week for one year. The teaching extends from August or September until the following June with classes running from either 9.15 am to 12.30 or 6.30 pm to 9.30 pm.

This is a specialist modular course which enables the student to acquire a basic knowledge of double bed technology. Progress is monitored by continuous assessment on a range of practical exercises.

Entry requirements are successful completion of National Certifi-cate modules in single bed machine knitting. Fees for the 1999/2000 session are set at £132 and may be paid by three instalments or credit card.

If you would like further information about one of these courses, please get in touch with the college as follows:-

Tel 0141-272 3333
Fax 0141-272 3444
E-mail
enquiries@cardonald.ac.uk
Web Site
www.cardonald.ac.uk

CAMBOX

Following on from **Joan Lafferty's** article on *Using Up Oddments* on Page 36 of our *May 1999* magazine - Issue 16, we received a lovely letter from **Emily Lancaster.** Those of you who used to go to the *Accent On Design* show in Hastings will remember her as "Janie" Lancaster and Emily is now an Abbey Machine Knitter.

Abbey Machine Knitters are celebrating their 20th year, since first advertising for members in January 1979. Their aim continues to be to promote machine knitting and keep as up-to-date as possible with the latest developments in knitting. They hold regular demonstrations and exhibitions and have male and female enthusiasts, in both hand and machine knitting.

Emily instantly identified with Joan's thoughts and ideas because the club held a friendly competition for members in April, based on the theme "The Best Use of Oddments". Entries were varied and included hats and scarves, tiny cardigans and gloves. Emily's contribution was a bunch of knitted flowers including a daffodil, rose, foxglove, poppy and lily. She also tells us that June's knitted cakes were "delicious"!

From time to time, the name **Cambox** crops up and we're pleased to remind everyone that it's a magazine Emily produces bi-monthly, to allow knitters who have moved out of the area to keep in touch. Machine knitting has been rather in the doldrums these last few years, so Emily also includes other "crafty" issues called Cambox Plus. The cost is £6.00 per year for six issues and members often send in hints and tips, patterns and so on to share with other readers.

The Abbey Machine Knitters are a group of real friends and everyone is welcome to join. Meetings are held on the first Wednesday of every month at the St John Ambulance Station in Abbey Street, Market Harborough. For more information about the club, telephone June Strover on 01858-880540 - Emily will be pleased to let you know more about Cambox if you telephone her on 01858-465765.

LET'S GO BACK TO SCHOOL AGAIN!

We've just received details of the Autumn Term calendar of the **Davigdor Machine Knitting Club** from **Dianne Bunyan.** This very successful club meets every week, during term time, on a Tuesday afternoon from 1.30 pm to 3.30 pm. The venue is the Adult Education centre, Connaught Road, Hove in Room 5. If you're a machine knitter living in the area, surely this is all the inspiration you need!

SEPTEMBER 1999

September 28th
The subject for this meeting is Take a fresh look at collars.

OCTOBER 1999

October 5th
Guest Speaker **Kate Arklay.**
October 12th
Over To You - Mosaic Knitting.
October 19th
Guest speakers **Kathy Haynes** and **Betty Manwaring** from **Beka Knits,** talking about Single Bed Colour Changers.
October 26th
Half term - no meeting.

NOVEMBER 1999

November 2nd
Guest speaker **Angela Coryn.**
November 9th
Workshop demonstrating e-wrap for decoration, making matching buttons and re-setting pattern cards.
November 16th
Using **Marion Nelson** cards.
November 23rd
Learn how to design a punchcard. You'll need a pencil, rubber, small ruler and paper scissors, a glue stick and a handbag mirror.
November 30th
Having learnt how to design a punchcard, take along the same items the following week and learn how to design a border.

DECEMBER 1999

December 7th
It's party time! Join in the fun of the festive season, but don't forget to take along the swatches from the two previous weeks! There really cannot be a more enthusiastic club and new knitters are very welcome. For more details, please telephone Diane Bunyan on 01273-727959.

THE CARRIAGE CLUB

Jacintha Felton is secretary of **The Carriage Club** and she's written to tell us about their small, but enthusiastic group. They get together on the 4th Monday of every month at the Bridgeway Community School. Meetings start at 7.30 pm and, at present, they are busy organising a charity fashion show to help a local hospice. The show will be held at the school on the 26th October and all are welcome. If you think you'd like to join the group, why not go along to a club meeting at Wych Lane, Gosport. New members are very welcome and an extra pair of hands to help with the show would be very welcome!

THE MERRY KNITTERS

If you live near Halesowen in the West Midlands, why not become a **Merry Knitter?** Members meet at Cradley Community Centre, Colley Lane, Colley Gate, Halesowen on the 2nd and 4th Tuesday of the month from 7.00 pm to 9.15 pm. **Maureen Littlewood** is the club organiser and she'd love to hear from you. You can call her on 01384-413894 for more details and be sure of a warm welcome.

CANTERBURY CLUB NEWS

Doreen Chaplin is the new secretary of **Canterbury Machine Knitting Club** and she's written to tell us that they club is very active and flourishing! All Knitters are welcome, whether they are beginners, improvers or have lots of experience. Meetings are held at St Dunstan's Church Hall, London Road, Canterbury on the 3rd Wednesday of each month from 7.30 pm to 9.30 pm. For further information, just give Doreen a call on 01227-732065.

Club Outings

Now turn to page 43 for Club Speakers

You want something different, you want something new . . .
These days out & guest speakers are just right for you!

SCOTTISH KNITTING & NEEDLECRAFT FAYRE | **3 SEP**

Date - 3rd - 5th September 1999.
Venue - NEC, Birmingham
Organiser - Nationwide Exhibitions.
Telephone - 0117-907 1000.

NADINE HOLLAND KNITTING CENTRE

We offer clubs a tailor-made visit during the day, evening or at weekends by arrangement. Workshops or demos available - you can choose your own topic. Machines, accessories, quality yarns, patterns, plenty of friendly help and advice from our team. Machine servicing and repairs.

Attractive shop and classrooms - a knitter's paradise. Mail order service and credit cards accepted. We open on Sundays from 10am - 4pm and Thursday and Friday until 7pm. We are agents for DesignaKnit - the computer software program for all your knitwear design. Probably the best in the North West. Contact Nadine.

27 Beechwood Drive
Thornton Cleveleys
Blackpool
Lancashire FY5 5EJ
Tel/Fax: 01253-853481

NATIONWIDE EXHIBITIONS

Superb shows covering all aspects of knitting and needlecraft. Lots of attractions including talks, demonstrations, workshops and fashion shows. Always a great day out and well worth a visit.

- **The Scottish Knitting & Needlecraft Fayre.**
@ Royal Highland Centre, Ingliston, Edinburgh.
3rd - 5th September 1999
- **The 16th National Knitting & Needlecraft Exhibition.**
@ NEC, Birmingham.
30th September - 3rd October 1999.

PO Box 20
Fishponds
Bristol BS16 5QU
Tel: 0117-907 1000
Fax: 0117-907 1001

METROPOLITAN

Clubs - come and visit us and take advantage of a lecture and/or a demonstration or else just browse through our yarns, books and accessories in the relaxed, friendly atmosphere!

Refreshments are available and there is also much to occupy the non-knitter in the Craft Units, while you enjoy all the pleasures of machine knitting. Please contact us for more details or to arrange a visit.

The Pinfold
Poole, Nr Nantwich
Cheshire CW5 6AL
Tel: 01270-628414
Fax: 01270-610038

DRUMMOND WOOLS

Club Secretaries and organisers - are you planning or having a club outing? Then why not visit David and the rest of his team at Drummond Wools? You will be welcomed with a glass of wine and then left to browse at leisure through our knitting and sewing departments.

Demonstrations of your choice are available and you can also take advantage of our special club discounts that will enable you to get just that little bit extra. So, why not telephone us now for further details and information. Our staff are always pleased to help you.

79-81 Haymarket Terrace
Edinburgh EH12 5HD
Tel: 0131-313 1002
Fax: 0131-313 1004

David Drummond

UPPINGHAM YARNS

An Aladdin's cave warehouse of quality yarns and accessories. We have ample parking and we are near to the town centre in beautiful countryside. We are easy to find, between the A1 and M1, near to Leicester from where is drawn much of our industrial yarn. All of our yarn is thoroughly tested before we sell it to you at low, low prices, as advertised.

North Street East
Uppingham
Rutland LE15 9QL
Tel: 01572-823747

RUDDINGTON FRAMEWORK KNITTERS' MUSEUM

This award-winning working museum is a unique surviving example of a purpose-built knitters yard, dating from 1829. Set around a garden courtyard are cottages, showing living conditions of a stockinger circa 1850 and the yard manager circa 1900. A large workshop houses a full complement of frames, demonstrated by a knitter trained on site. Another workshop contains Griswold circular machines on which socks are still produced for sale - visitors are encouraged to have a go themselves!

A video presentation gives background historical information and the shop provides souvenirs and museum publications on various aspects of the knitters' lives. Group visits by appointment are welcome all year round, any day including evenings - don't forget to book refreshments! Please telephone the Site Manager on the number listed below for further information.

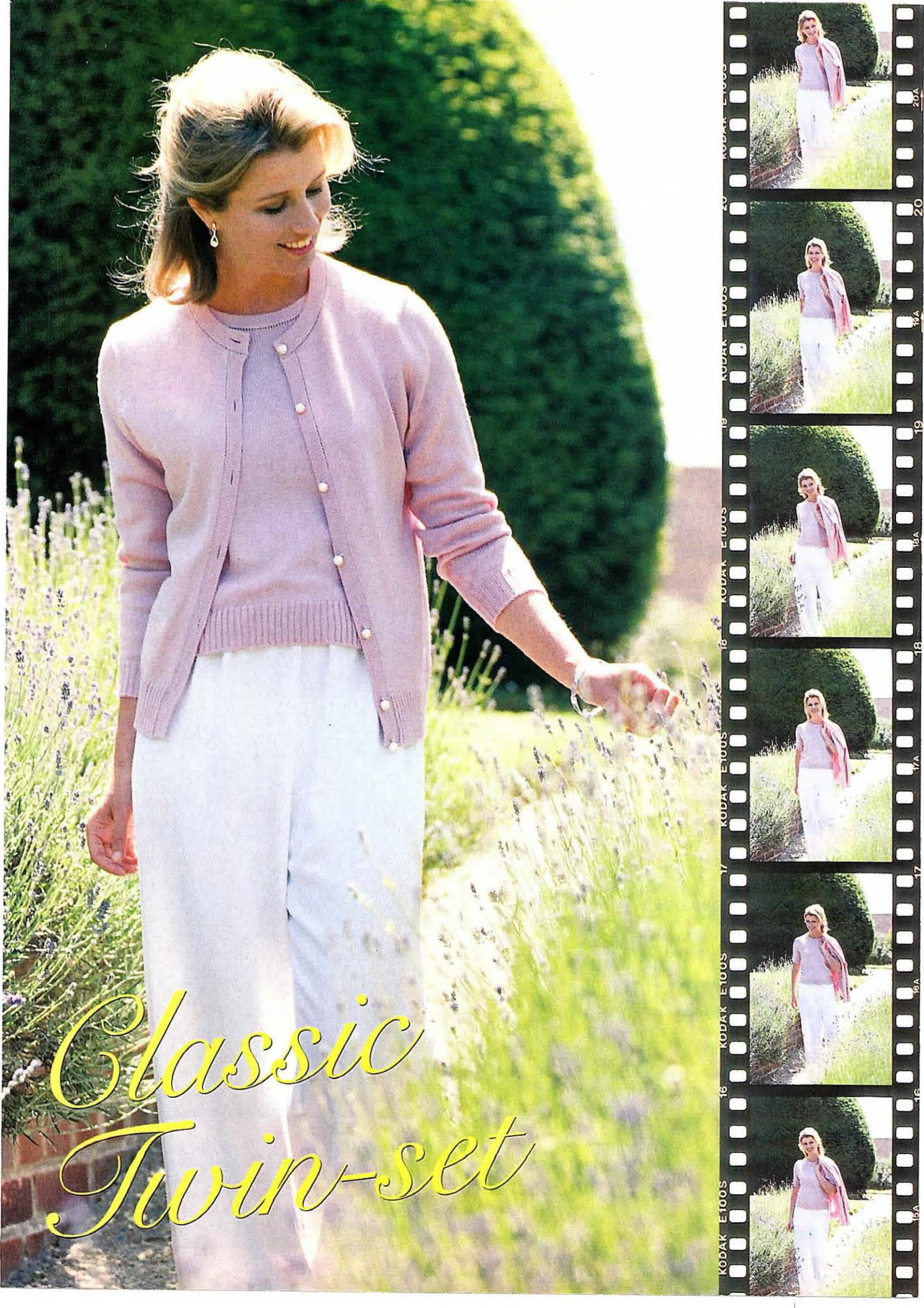
The Ruddington Framework Knitters' Museum
Chapel Street
Ruddington
Nottingham NG11 6HE
Tel: 0115-984 6914

FLIMWELL KNITTING CENTRE

Come and see our large range of knitting machines, thousands of cones of yarn, accessories and books. There is ample parking, refreshments are available and a demonstration can be provided if your club has booked in advance.

We are in beautiful country surroundings with a mini-museum of domestic knitting machines and are easy to find - just off the A21 on B2087, midway between Tunbridge Wells and Hastings. Please telephone for details.

Hollands Farmhouse
High Street, Flimwell
Wadhurst
Sussex TN5 7PF
Tel: 01580-879316


Classic
Twin-set

Classic Twin-set

Designed by Nina Miklin in Carina or Roma yarn

Sweater

General Information

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines with a ribber.

MATERIALS

Nina Miklin Carina or Roma (already wound double). (Yarn Guide No.8.)
1 x 200 [250, 250, 300] g cone in main yarn (MY).
The fibre content of Carina is Silk/Wool blend and Roma is 100% extra Virgin Merino Wool, shrink resistant. For further information about these yarns, please write to the following address:- Nina Miklin, PO Box 1720, London W9 1TT or telephone 0171-286 1532.

GARMENT WEIGHT

Finished garment in first size weighs 175 g.

• Photography **Matt Smith** • Stylist **Sally-Ann Carroll** • Trousers **Asda;** Earrings **Jessica Maybury**

Pattern Information

MEASUREMENTS

To fit sizes small [medium, large, extra large].
To fit bust 76-82 [87-92, 97-102, 107-112] cm, 30-32 [34-36, 38-40, 42-44] in.
Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

35 stitches and 56 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 3 on a Brother 910).

ABBREVIATIONS

For a list of the abbreviations we use and our Yarn Guide, please look under Pattern Information on page 00.

NOTES

a) We used the knit side of the knitting as the right side of the garment.

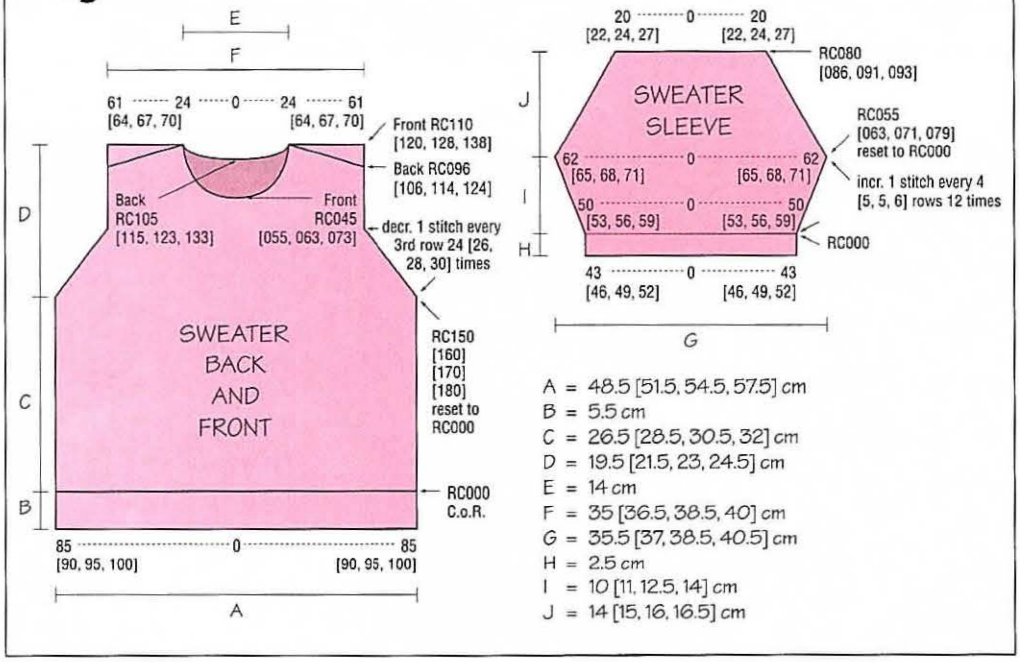
SPECIAL NOTES

① Put the ribber slide lever on II on Brother machines for all the ribbing rows and use the P carriage on Silver Reed machines for all the ribbing rows.

② The knitting instructions for these two garments are for a regular shoulder with set-in sleeves. However, to knit these two garments with the classic shoulder line as featured on the inset pho-

tograph, it is essential that you have **Nina Miklin's Book No.3** in the **Knit To Finish** series. Therefore, if you already have or going to acquire the book, Nina will supply the pattern for the classic shoulder line for both these garments, with your order for the corresponding yarn, free of charge. To order, or for further information, please get in touch with Nina direct at the address given in the Materials paragraph, under General Information.

Diagrams



A = 48.5 [51.5, 54.5, 57.5] cm
B = 5.5 cm
C = 26.5 [28.5, 30.5, 32] cm
D = 19.5 [21.5, 23, 24.5] cm
E = 14 cm
F = 35 [36.5, 38.5, 40] cm
G = 35.5 [37, 38.5, 40.5] cm
H = 2.5 cm
I = 10 [11, 12.5, 14] cm
J = 14 [15, 16, 16.5] cm

NOTES ON KNIT TO FINISH, BOOKS 1, 2 & 3

The numbers in dark circles (❶) and the instructions in italics refer to Nina Miklin's unique finishing techniques, described in step-by-step instructions with illustrations, in **Book No.1, Book No.2** and **Book No.3** in the **Knit To Finish** series. *They are not part of the instructions given below to knit the actual garment.* If you prefer to use your own method of finishing a garment, simply ignore the circles.

❶ Mark as described in Book No.3, Page 5, Step 1.
❷ Work the shaping/decreasing as described in Book No.3, Chapter One, Page 5, Step 2.
❸ To achieve a perfect neckline see Book No.1, Part One, Chapters 1 to 7, pages 4 to 10. The Crucial Point is when RC shows 057 [067, 075, 085], hence, work as described in Chapter 1, Page 5, Steps 8, 9 and 10; followed by Chapter 2 and Chapter 4, Page 8, Steps 1, 2, 3, 4 and 5.
❹ Work the following decreases at the neck edge as for ❷ above.
❺ Mark the neck-end stitches at the last but one row and the last row as described in Book No.3, Pages 7 and 8, Step 6.
❻ See Book No.1, Part Four, Chapter 4, Pages 16 to 18.
❼ See Book No.1, Part Four, Chapter 5, Pages 18 and 19.
❽ Work as described in Book No.1, Chapter 6, Page 9, Step 4.
❾ See Book No.1, Part Two, Chapter 4, Page 11.
❿ See Book No.3, Page 9.
⓫ Work all the increases as described in Book No.3, Page 7, Step 5.
⓬ See Book No.1, Part Four, Chapter 2, Page 14.
⓭ To achieve a stretchy neckline see Book No.1, Part Four, Chapters 3, 4 and 5, Pages 16 to 19.
⓮ Remove WY across the front first.
⓯ See Book No.2, Sample Bands 11 and 12, Pages 23 and 24.

Knitting Instructions

WELTS

With ribber in position, arrange Ns for 2x1 rib as shown on the diagram. Using MY, hang on yarn and K 3 circular rows. Using MT-1••/MT-1••, K 35 rows. Using MT/MT, K 1 row. Transfer sts to main bed and then set RC at 000.

CUFFS

With ribber in position, arrange Ns for 2x1 rib as shown on the diagram above. Using MY, hang on yarn and K 3 circular rows. Using MT-2/MT-2, K 16 rows and then, using MT/MT, K 2 rows. Transfer sts to main bed. Using WY, K a few rows and then release from the machine. Replace over 100 [106, 112, 118] Ns. Set RC at 000.

FRONT

Knit Welt.
Using MT, Knit until RC shows 150 [160, 170, 180]. Reset RC to 000. ❶

SHAPE ARMHOLES ❷

Shape on both sides of the knitting as shown on the diagram and, **at the same time,** shape neck when RC shows 045 [055, 063, 073].

SHAPE NECK

Carriage at left. Put all Ns at right, plus 5 Ns at left of centre 0 on hold. K 2 rows.
(Put 4 Ns on hold and K 2 rows) twice.
Put 3 Ns on hold and K 2 rows.
(Put 2 Ns on hold and K 2 rows) twice.
RC shows 057 [067, 075, 085]. ❸
K 2 rows and dec 1 st at neck edge. ❹
(K 4 rows and dec 1 st at neck edge) 3 times.
Continue knitting until RC shows 110 [120, 128, 138]. ❺
Using MT+5, K 1 loose row ❻. Cast off all shoulder sts. ❼
Repeat neck shaping on right side of centre 0. ❽

BACK

Knit Welt.
Using MT, Knit until RC shows 150 [160, 170, 180]. Reset RC to 000. ❶

SHAPE ARMHOLES ❷

Shape on both sides of the knitting as shown on the diagram. Knit until RC shows 096 [106, 114, 124]. Shape the shoulders on both sides of the knitting.

SHAPE SHOULDERS

Put 4 [5, 5, 5] Ns at opposite end to carriage on hold on every row and, **at the same time,** shape the back neck ❾ when RC shows 105 [115, 123, 133].

SHAPE BACK NECK

Carriage at left. Put all Ns at right, plus 14 Ns at left of centre 0 on hold. K 2 rows. Continue shaping at neck edge.
(Put 5 Ns on hold and K 2 rows) twice.
Repeat neck shaping on right side of centre 0. Place back neck sts on WY.

SLEEVES ❿

Knit Cuff.
Using MT, Knit as shown on diagram ⓫ until RC shows 055 [063, 071, 079]. Reset RC to 000. ❶

SHAPE TOP

FOR SMALL SIZE

Dec 1 st at each end of next 5 rows. When RC shows 006, dec 1 st at each end on every alt row 37 times.

FOR MEDIUM SIZE

Dec 1 st at each end on every alt row 43 times.

FOR LARGE & EXTRA LARGE SIZES

Dec 1 st at each end on every alt row [40, 38] times, then when RC shows [080, 075], dec 1 st at each end on every 3rd row [4, 6] times.

ALL SIZES

When RC shows 080 [086, 091, 093], K 1 loose row ❻. Cast off. ❼
Join right shoulder

STOCKING STITCH NECKBAND

Using WY, cast on 147 sts and K a few rows. Using MY, K 1 row MT. K 2 rows each of MT-•, MT-••, MT-1, MT-1•, MT-1••. K 4 rows MT-2. K 2 rows each of MT-1••, MT-1•, MT-1, MT-••, MT-•. K 1 row MT. Make a hem by placing loops from first row worked in MY on to corresponding Ns. Using MT, K 1 row. Replace neck edge on to Ns ⓬. Using MT-1, K 1 row. Using MT+7, K 1 loose row, work the latch tool cast-off. ⓭

MAKING UP

Steam press all pieces ⓮. Join left shoulder and neckband seam ⓯. Set in sleeves. Join underarm and side seams. ►

Classic Twin-set

Designed by **Nina Miklin** in **Carina** or **Roma** yarn

Cardigan

General Information

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines with a ribber.

MATERIALS

Nina Miklin Carina or Roma (already wound double). (Yarn Guide No.8.)
1 x 350 [350, 400, 400] g cone in main yarn (MY).
6 buttons.
The fibre content of Carina is Silk/Wool blend and Roma is 100% extra Virgin Merino Wool, shrink resistant. For further information about these yarns, please write to the following address:- Nina Miklin, PO Box 1720, London W9 ITT or telephone 0171-286 1532.

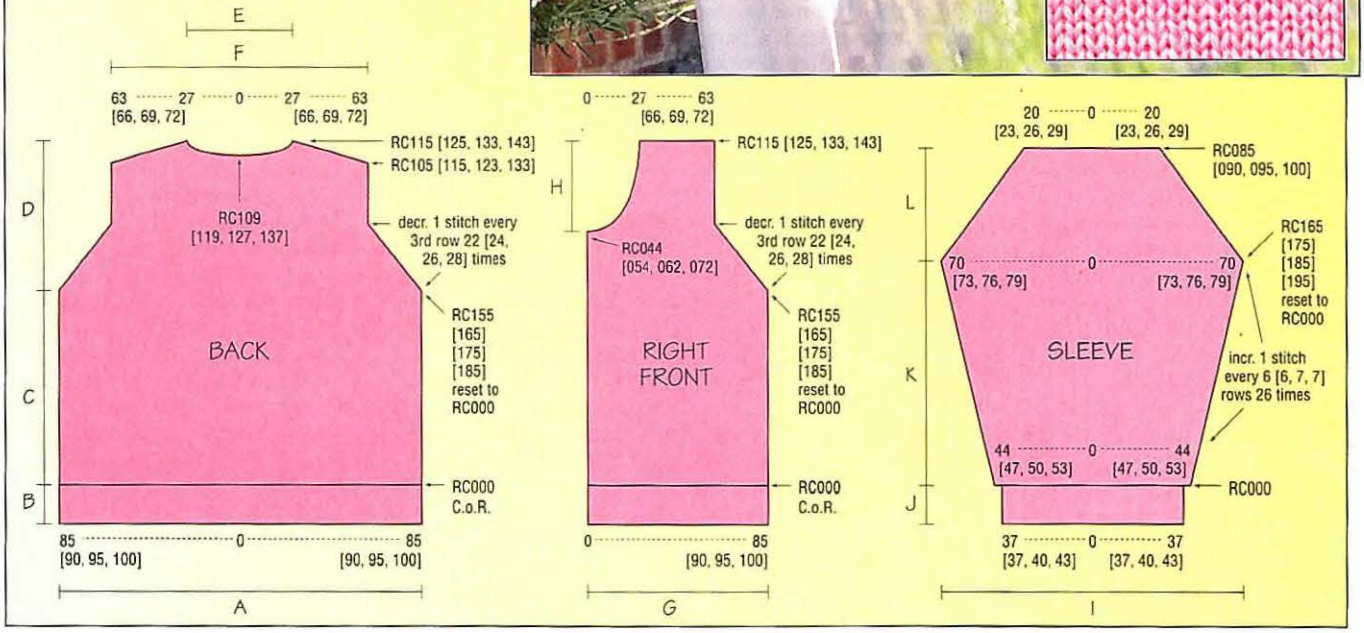
GARMENT WEIGHT

Finished garment in first size weighs 265 g.

• Photography **Matt Smith** • Stylist **Sally-Ann Carroll** • Trousers **Asda;** Earrings **Jessica Maybury**

Diagrams

A = 48.5 [51.5, 54.5, 57.5] cm
B = 5.5 cm
C = 27.5 [29.5, 31.5, 33] cm
D = 20.5 [22.5, 23.5, 25.5] cm
E = 15.5 cm
F = 36 [38, 39.5, 41] cm
G = 24 [25.5, 27, 28.5] cm
H = 12.5 cm
I = 40 [41.5, 43, 45] cm
J = 5 cm
K = 29.5 [31, 33, 34.5] cm
L = 15 [16, 17, 18] cm



Pattern 5

Pattern Information

MEASUREMENTS

To fit sizes small [medium, large, extra large].
To fit bust 76-82 [87-92, 97-102, 107-112] cm, 30-32 [34-36, 38-40, 42-44] in.
Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

35 stitches and 56 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approx 3 on a Brother 910).
For perfect results, please check your tension carefully.

ABBREVIATIONS

For a list of the abbreviations we use and our Yarn Guide, please look under Pattern Information on page 00.

NOTES

a) We used knit side of knitting as right side of garment.

SPECIAL NOTES

① Put the ribber slide lever on II on Brother machines for all the ribbing rows and use the P carriage on Silver Reed machines for all the ribbing rows.
② The knitting instructions for these two garments are for a regular shoulder with set-in sleeves. However, to knit these two garments with the classic shoulder line as featured on the inset photograph on the previous page, it is essential that you have Nina Miklin's **Book No.3** in the **Knit To Finish** series.
Therefore, if you already have or going to acquire the book, Nina will supply the pattern for the classic shoulder line for both these garments, with your order for the corresponding yarn, free of charge. To order, or for further information, please get in touch with Nina direct at the address given in the Materials paragraph (see General Information on the opposite page).

NOTES ON KNIT TO FINISH, BOOKS 1, 2 & 3

The numbers in dark circles (❶) and the instructions in italics refer to Nina Miklin's unique finishing techniques, described in step-by-step instructions with illustrations, in **Book No.1, Book No.2** and **Book No.3** in the **Knit To Finish** series. *They are not part of the instructions given below to knit the actual garment.* If you prefer to use your own method of finishing a garment, simply ignore the circles.
❶ Mark as described in Book No.3, Page 5, Step 1.
❷ Work the shaping/decreasing as described in Book No.3, Chapter One, Page 5, Step 2.
❸ To achieve a perfect neckline see Book No.1, Part One, Chapters 1 to 7, pages 4 to 10. The Crucial Point is when RC shows 057 [067, 075, 085], hence, work as described in Chapter 1, Page 5, Steps 8, 9 and 10; followed by Chapter 2 and Chapter 4, Page 8, Steps 1, 2, 3, 4 and 5.
❹ Work the following decreases at the neck edge as for ❷ above.
❺ Mark the neck-end stitches at the last but one row and the last row as described in Book No.3, Pages 7 and 8, Step 6.
❻ See Book No.1, Part Four, Chapter 4, Pages 16 to 18.
❼ See Book No.1, Part Two, Chapter 4, Page 11.
❽ Work all the increases as described in Book No.3, Page 7, Step 5.
❾ See Book No.1, Part Four, Chapter 2, Page 14.
❿ Remove WY across the front first.

Knitting Instructions

WELTS

With ribber in position, arrange Ns for 2x1 rib as shown on the diagram. Using MY, hang on yarn and K 3 circular rows. Using MT-1••/MT-1••, K 35 rows. Using MT/MT, K 1 row. Transfer sts to main bed. Set RC at 000.

CUFFS

With ribber in position, arrange Ns for 2x1 rib as shown on the diagram. Using MY, hang on yarn and K 3 circular rows. Using MT-2/MT-2, K 30 rows. Using MT/MT, K 2 rows. Transfer sts to main bed. Using WY, K a few rows and release from machine. Replace over 088 [094, 100, 106] Ns. Set RC at 000.

RIGHT FRONT

Knit Welt.
Using MT, Knit until RC shows 155 [165, 175, 185]. Reset RC to 000. ❶

SHAPE ARMHOLE ❷

Shape as shown on the diagram and, **at the same time,** shape neck when RC shows 044 [054, 062, 072].

SHAPE NECK

Carriage at right. Put 5 Ns at right of centre 0 on hold. K 2 rows.
Put 4 Ns on hold and K 2 rows.
Put 3 Ns on hold and K 2 rows.
(Put 2 Ns on hold and K 2 rows) 4 times.
RC shows 058 [068, 076, 086]. ❸
K 2 rows and dec 1 st at neck edge. ❹
(K 4 rows and dec 1 st at neck edge) 3 times.
(K 6 rows and dec 1 st at neck edge) 3 times.
Continue knitting until RC shows 115 [125, 133, 143]. ❺
Using MT+5, K 1 loose row ❻. Cast off.

LEFT FRONT

Work as for Right Front reversing shaping by reading right for left and left for right.

BACK

Knit Welt.
Using MT, Knit until RC shows 155 [165, 175, 185]. Reset RC to 000. ❶

SHAPE ARMHOLES ®2

Shape on both sides of the knitting as shown on the diagram. Knit until RC shows 105 [115, 123, 133]. Shape the shoulders on both sides of the knitting.

SHAPE SHOULDERS

Put 6 [6, 7, 7] Ns at opposite end to carriage on hold on every row and, **at the same time,** shape the back neck ❼ when RC shows 109 [119, 127, 137].

SHAPE BACK NECK

Carriage at left. Put all Ns at right, plus 11 Ns at left of centre 0 on hold. K 2 rows. Continue shaping at neck edge.
(Put 8 Ns on hold and K 2 rows) twice.
Repeat neck shaping on right side of centre 0. Place back neck sts on WY.

SLEEVES

Knit Cuff.
Using MT, Knit as shown on diagram ❽ until RC shows 165 [175, 185, 195]. Reset RC to 000. ❶

SHAPE TOP

FOR SMALL, MEDIUM & LARGE SIZES

Dec 1 st at each end of next 16 [11, 6] rows. When RC shows 017 [012, 007], dec 1 st ❷ at each end on every alt row 34 [39, 44] times.

FOR EXTRA LARGE SIZE

Dec 1 st ❷ at each end on every alt row 50 times.

ALL SIZES

When RC shows 085 [090, 095, 100], K 1 loose row ❻. Cast off.
Join shoulder seams.

BUTTON BAND

Using WY, cast on 162 [174, 185, 197] sts and K a few rows. Set RC at 000. Using MY, K 1 row MT. K 4 rows MT-•. K 4 rows MT-••. K 3 rows MT-1. K 3 rows MT-1•. K 3 rows MT-1. K 4 rows MT-••. K 4 rows MT-•. K 1 row MT. Make a hem by placing loops from first row worked in MY on to corresponding Ns. Using MT, K 1 row. Pick up the front of the garment and place on to Ns. Using MT-1, K 1 row. Using MT+7, K 1 row. Cast off.

BUTTONHOLE BAND

Work as for Button Band, incorporating 5 buttonholes as follows:- When RC shows 007 and 020 and counting from left edge of knitting, work buttonholes over sts 5, 6, 7, 8 and 9 and leaving 22 [24, 26, 28] sts between each buttonhole.

STOCKING STITCH NECKBAND

Using WY, cast on 186 sts and K a few rows. Set RC at 000. Using MY, K 1 row MT. K 2 rows each of MT-•, MT-••, MT-1, MT-1•, MT-1••. K 4 rows MT-2. K 2 rows each of MT-1••, MT-1•, MT-1, MT-••, MT-•. K 1 row MT and, **at the same time,** incorporating one buttonhole as follows:-
When RC shows 007 and 023 and counting from left edge of knitting, work buttonholes over sts 5, 6, 7, 8 and 9. Make a hem by placing loops from first row worked in MY on to corresponding Ns. Using MT, K 1 row. Replace neck edge on to Ns ❾. Using MT-1, K 1 row. Using MT+7, K 1 loose row, work the latch tool cast-off.

MAKING UP

Steam press all pieces ❿. Set in sleeves. Join underarm and side seams. ■

Classwise

Neckbands

We continue following life in the classroom with **Beryl Jarvis.** This month, she teaches her beginners and improvers two methods of knitting and attaching a basic single bed neckband.

REMEMBER, REMEMBER...?

For their last exercise, my students used **Info Sheet 1.3 Holding Position Shoulders and Necks.** They knitted samples of a round neck and a "V" neck, with backs for each. This time, they are going to learn two methods of knitting and attaching a basic single bed neckband using my **Info Sheet 1.4 Neckbands.**

I asked my improvers to knit several samples of round necks and backs, ready for the class! How many of them have remembered, I wonder? Those who have, can move straight on and try variations on a single bed, round neckband; the others will need to take a bit of class time to knit up their samples first!

FRONT LINE

The samples of fronts are knitted by casting on 64 stitches and knitting until the row counter shows 026. You then set the machine to hold needles in holding position. Move all the needles on the opposite side of centre "0" and five extra needles on the carriage side of centre "0" to holding position. In the following directions, the usual abbreviations apply.

① * K 1 row, push 1 N to HP at neck edge; rep from * until 18 Ns remain in WP.
② K until RC shows 048.
③ Release shoulder sts on WY. (Info Sheet shows the shoulders are also shaped by holding position method.)
④ Rejoin MY and reset RC to 026.
⑤ Work the other side to match.
⑥ Pick up sts from straight sides above shaped neck.
⑦ Using MT and MY, K 1 row.
⑧ Using WY, K several rows and release from machine. Make a note how many stitches you have at front neck.
⑨ The backs are knitted to the same width and length, then 18 sts on each side are released on WY for shoulders. The back neck will be 28 sts wide, so release them on WY.

JOIN UP

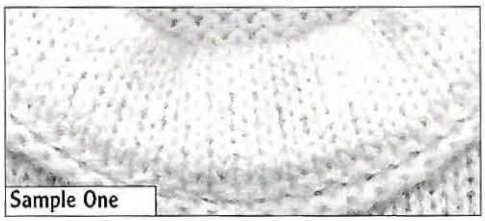
Let's start by joining the right shoulder of a front and back on the machine. The following method makes a quick and neat shoulder seam. As the shoulders of the samples were taken off the machine with a few rows of waste yarn, we pick up the stitches from the right shoulder of the front or back, with right side facing.

① Make sure sts are behind latches and carefully remove WY.
② On to same Ns, pick up sts from back or front - with right sides facing each other and wrong side facing you. This time, put sts into needle hooks.
③ Hold second piece of fabric firmly and remove WY from this shoulder.
④ Still holding fabric firmly, move Ns back to WP, taking second set of sts through first.
⑤ Continue to hold fabric, to prevent sts jumping off Ns, then bring Ns forwards again.
⑥ K 1 row at loosest tension and cast off with latch needle tool.

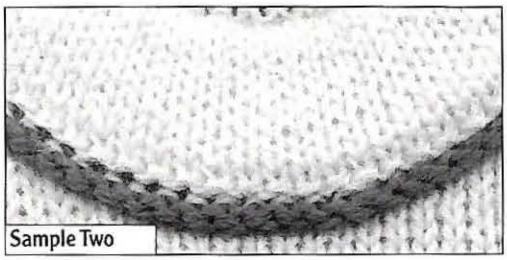
BRAIDED NECKLINE

Let's start our variations on a neckband. **Sample 1** is knitted in the same colour and **Sample 2** is knitted in a contrast yarn.

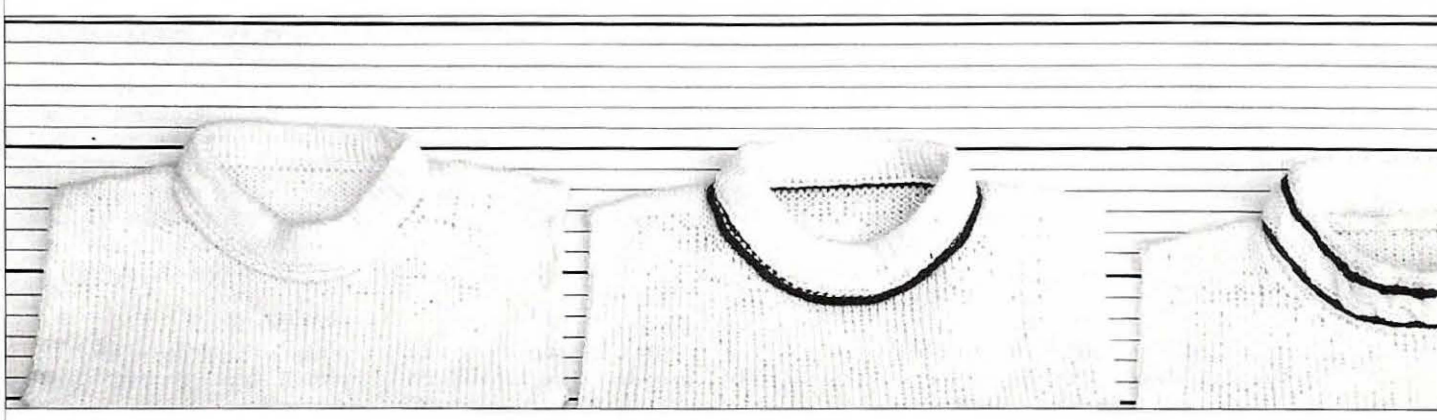
With the purl side facing, pick up stitches from the front and back neck and remove waste yarn. Knit two rows at the loosest tension and cast off with the latch needle tool - see Samples 1 and 2. These loose rows will naturally fold over and large loops will form above the fold.


Sample One

① To knit a neckband starting with waste yarn, the number of needles should equal the front plus the back neck stitches.
② Knit one row with a nylon cord, then knit the band - tightening the tension towards the neck on the first side and loosening the tension away from the neck on the second side.
③ Pick up loops from the first row of the band, knit one row at main tension, remove nylon cord and waste yarn.


Sample Two

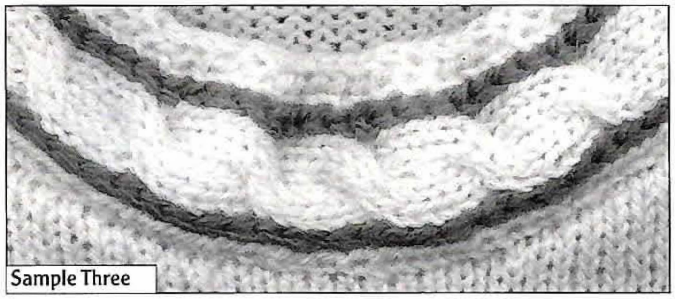
④ On to the same needles, pick up the large loops formed by the folded-over braid, with the fold towards the band.
⑤ Knit one row at a tension one whole number larger than the main tension and cast off.



NEW MACHINE KNITTING CLASSES - Autumn 1999

If you live in the area, we're sure you'd like to know that Beryl Jarvis' Machine Knitting Classes start again this September. As before, they will be held at the John Ellis Community College, Corporation Road, Leicester.

If you are interested, why not go along to a 'taster' evening on the 6th September 1999 at 7.00 pm? The course itself starts on 13th September and classes follow every Monday evening from 7.00 to 9.00 pm. For more information, do give Beryl a ring on 01664-850418. Alternatively, you can obtain further details from the college and the telephone number is 0116-226 3111.



Sample Three

SIDEWAYS CABLE NECKBAND

Cast on by the e-wrap method over 16 Ns as shown in Diagram 1. At a tension one whole number less than main tension (MT-1), K 4 rows.

* Work a cable with two double (two-prong) transfer tools over the cabling needles and K 8 rows *.

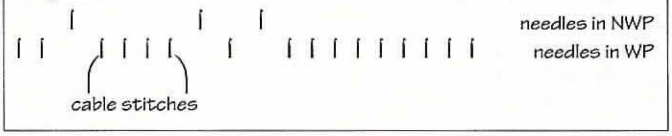
Do take care to always cable in the same direction and repeat from * to * until strip is long enough for the neckline. Try to finish with four rows after a cable. Cast off.

A good method of working out the length of a sideways-knitted neckband is to add the number of stitches on the back and front necks together, multiply this number by five and divide by three.

To Join Band To Neckline

① With right side of back and front facing you, pick up stitches on to adjacent needles.
② On to the same needles, pick up from the neck edges of the band, with the cable facing the garment.
③ K 1 row at main tension plus one whole number (MT+1) and cast off.
④ With latch needle tool, latch up alternate loops on the fold line. (The cable can be highlighted, as shown in Sample 3, by working a chain stitch in a contrast colour on either side of the cable.)

Diagram 1

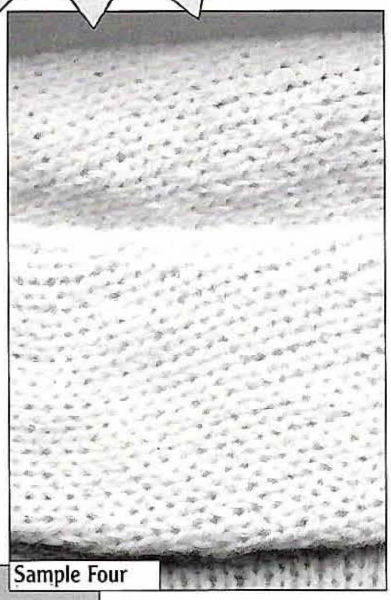


BIAS COWL NECK

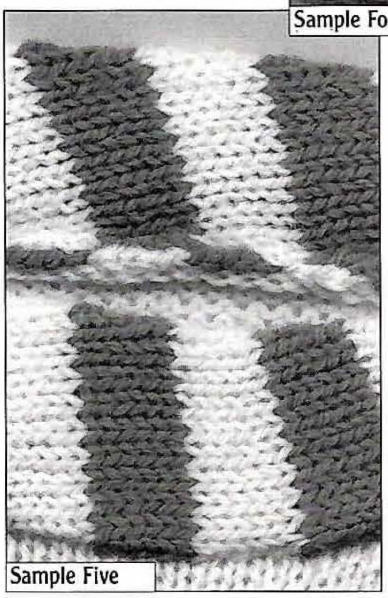
Start at the far right of the machine and cast on the width of strip required. Note that as you will be knitting on a bias, the knitting will need to be wider to compensate. Using main tension (MT), work as follows:-

** K 6 rows. Inc 1 st at the left and dec 1 st at the right **. Repeat from ** to ** until strip is long enough for neck. Cast off.

This could be knitted as a plain strip 15 cm wide - or wider to suit the garment and wearer. It is then attached by one edge and allowed to roll over naturally (see Sample 4).



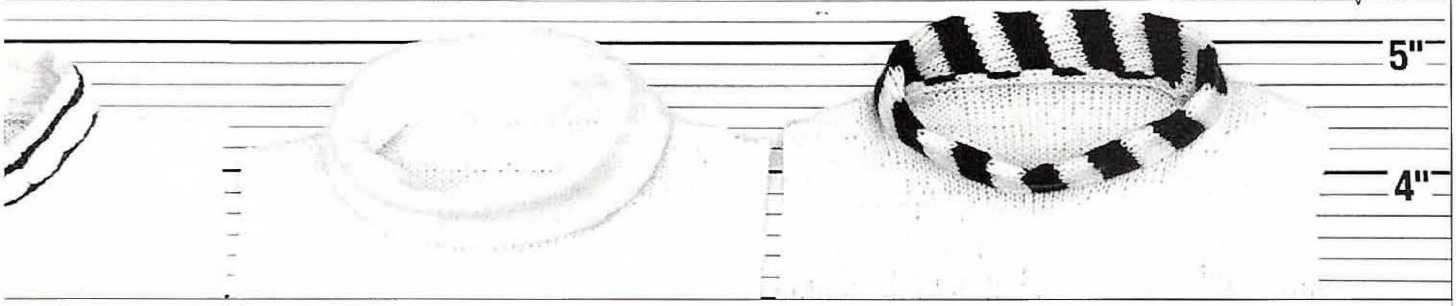
Sample Four



Sample Five

Alternatively, you could make it narrower (5 cm wide) and striped to match the garment (Sample 5). The narrower band can be folded in half and both sides attached to the neck stitches.

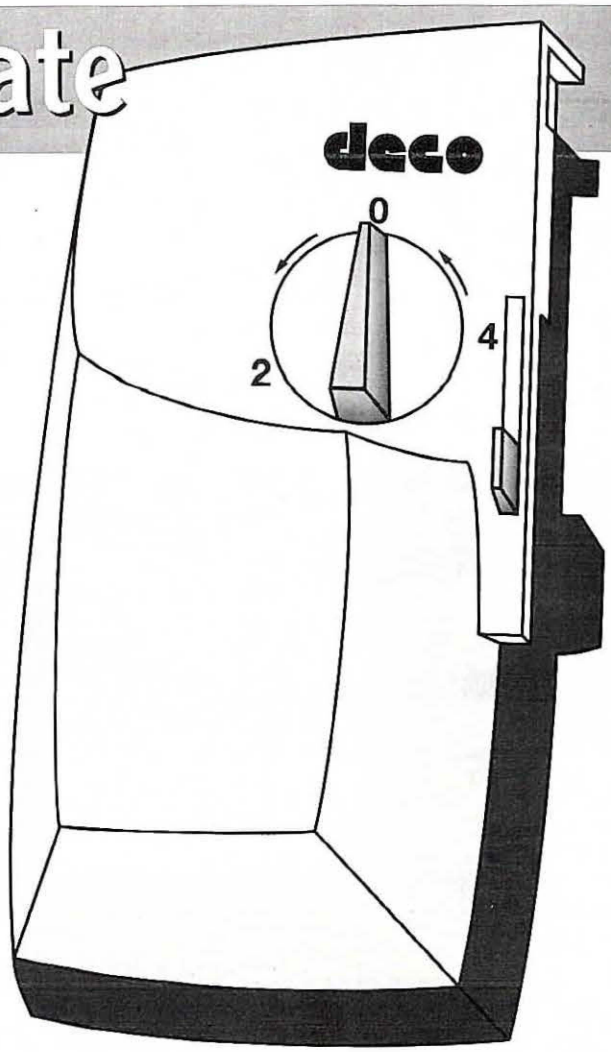
I do hope you'll try these samples and incorporate them into your own garments. Remember that a pretty neckline can really highlight a plain garment and add a lovely finishing touch. ■



Duomatic Update

Deco Patterning System - Part 1

In her series of articles about the Duomatic 80, **Doris Coutts** moves on to patterning. This month she starts an in-depth look at one of the most popular features - the Deco Patterning System.



There are two parts to this system, three if you include the punchcard without which the other two would not work! Look at Pages 3 and 4 of your Deco Instruction Book (Ref No:- 33.256.23) where both the Deco and the card reader are illustrated and the levers and so on are all numbered and explained. There is no point in repeating this, but it will be a good idea to see how these items fit on to the machine and work together.

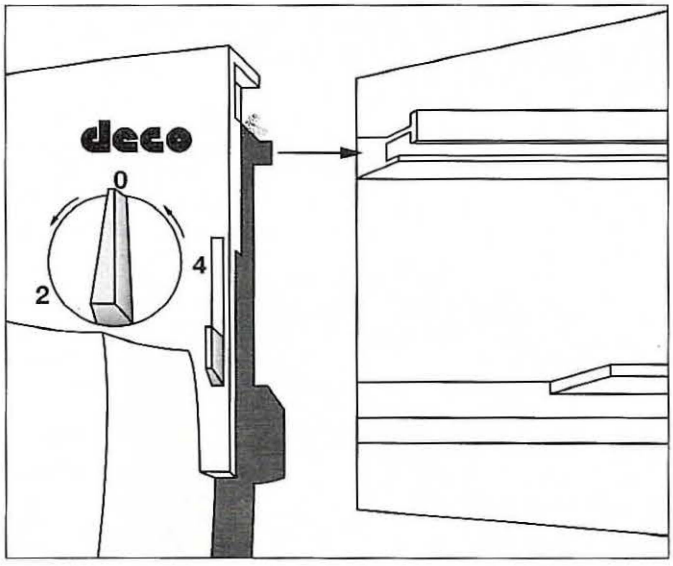
THE CARD READER

This fits on to the slotted rail, right at the front of the front bed. If you remember, we just mentioned this in passing in the first article, but we now need to have a closer look.

Right at the centre of the machine, directly under the screw which comes between the needles marked '1' (right and left) on the front bed, one of the uprights on the slotted rail is hatch marked. If you look to the right and left of this, you will see that there is a similarly marked bar at needle 40 on each side. I expect you already know that a Deco card is 40 holes wide, so these marked bars represent three places that the card reader can be placed, to centre the pattern.

Now take the card reader with the marking strip at the top and pointing away from you; note the centre arrow and look over the top of the strip to the back and you will see three little pegs in the middle and five at each side. Put the centre arrow to the centre marked upright on the slotted rail so that the marking strip is just above the bottom of the rail. Gently tilt down and back, when you should feel that the reader is in a firm position. This is when the pegs have fitted into their slots, which you can check by again looking over the top of the reader.

Continue to roll it back until you hear it click into place. When you want to remove the card reader, look at the sides and you will find a metal lever. Push it up towards you and this will release the card reader from the machine, allowing you to lift it off. At this stage, the sensing feelers (No. 6) will all be in a straight line and the blocking lever (No.3.) should not be protruding from the surface of the card reader. If it is, the feelers will be in the UP position, touching the marking strip. I prefer to have mine in the lower position, so that they are relaxed. If the blocking lever is showing, flick it down and the feelers will also go down.



Now go to the release lever and push on it, when you will see the feelers go up and the blocking lever will appear. Repeat the process and the feelers and lever will revert to the down position. When the blocking lever is in use, the card mechanism will be locked, but if you feed the card in with the feelers up, the mechanism should lock the card automatically on Row 0.

When I tried this out on my card reader, the mechanism locked one row too early, but as I haven't used this method - and didn't read my instructions properly, did I? - this hadn't bothered me. My method is to push the card in over the toothed wheels until they are firm, then I hold the release lever down and feed the card in with the transport wheel until 0 shows in the window. So, since my reader appears to be at fault, I would have to use this method anyway to advance the card the further necessary row!

In practice, as you will see on Page 7, since you normally want to join the card in a circle, you have to use the release lever to feed the card through sufficiently. However, it is up to you which method you use - you can either follow the book or use my unofficial way!

When the card is in the reader, the feelers take up their positions according to the punchcard holes:-

○ with blanks, feelers are up.
● with holes, feelers are down.

We'll talk more about this when we examine the workings of all the pieces together.

THE DECO

Let's have a look at the underside of the Deco, before we put it on the machine. At the top is the guide rail, which will run in the lowest groove of the upper guide rail on the front needlebed, the one below that holding the row counter tripper. There is a number of very delicate feelers, one for each hole of the card and we have to be careful that these do not get damaged; hence the warning not to change the direction in which the Deco is moving, even if you get your knitting in a muddle!

At the top left, you will see a metal lever and if you pull this upwards, it will cancel any setting remaining on the feelers, leaving them all in neutral position. There are little shovels at either side; these pick up the pushers and arrange them according to pattern, so they need to be lightly oiled underneath from time to time and also add a tiny drop inside.

Now, to the question of setting up the extension plate on the machine. You can either put the extension plate on your machine first, or put the Deco on, then the extension plate - it depends how much room you have available. Just for the record, I fall into the second category.

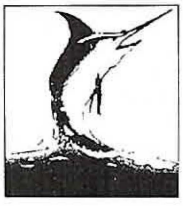
If you're not sure how to place the Deco, hold it up against the front lock, so that the protruding metal piece aligns with the slot in the front lock. Look at the top of the Deco and you will see exactly where it should slide into the top rail, in the slot immediately below the row counter tripper. Move it up to the front lock, push the engaging slide up until the Deco is firmly attached into the slot, then let the engaging lever go back to the bottom of its slot. Your Deco should now be firmly affixed.

Here's how to put the extension plate on, either before or after the Deco. If you have the room, once you have it attached you will probably leave it there anyway. It fits on the left of the needlebed (see Page 27) so put it on so that it fits snugly, with the curved top properly aligned. There are two knurled screws beneath the extension, which fit into holes in the needlebed and as you are working from underneath, remember that they turn anti-clockwise. (I put a label on mine to remind me!) The screws are quite long and take a fair amount of screwing to make firm.

To fit the Deco now, slide the guide rail on the Deco into the upper guide rail on the extension and lift it towards you at the bottom so that it goes over the stop - which is to prevent the Deco ìet alî sliding off altogether; attach the Deco to the front lock as before.

Well, I know this is frustrating, but I have run out of space; so next time we will see how everything works in conjunction with each other. Of course, until we also set up the needles and pushers, nothing would happen anyway! Till next time, good luck with your Passap knitting. ■

PFAFF/PASSAP SPECIALISTS



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MAIN BED ❑ Beginners ❑ Punchcard Knitting ❑ Knitleader ❑ Knitradar/contour ❑ KnitTracer ❑ Intarsia ❑ Programming Silver & Knitmaster Electronics

RIBBER ❑ Setting Up ❑ The Alignment ❑ Welts ❑ Neckbands ❑ English & F'mans Ribs ❑ Release Stitches ❑ Drive Lace & Pile ❑ Patterned Rib Fabrics ❑ Simulknit

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Ann Kite Home School *(X13)*
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Tel/Fax: 01544 350627 e-mail AKES@compuserve.com
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Duomatic Update

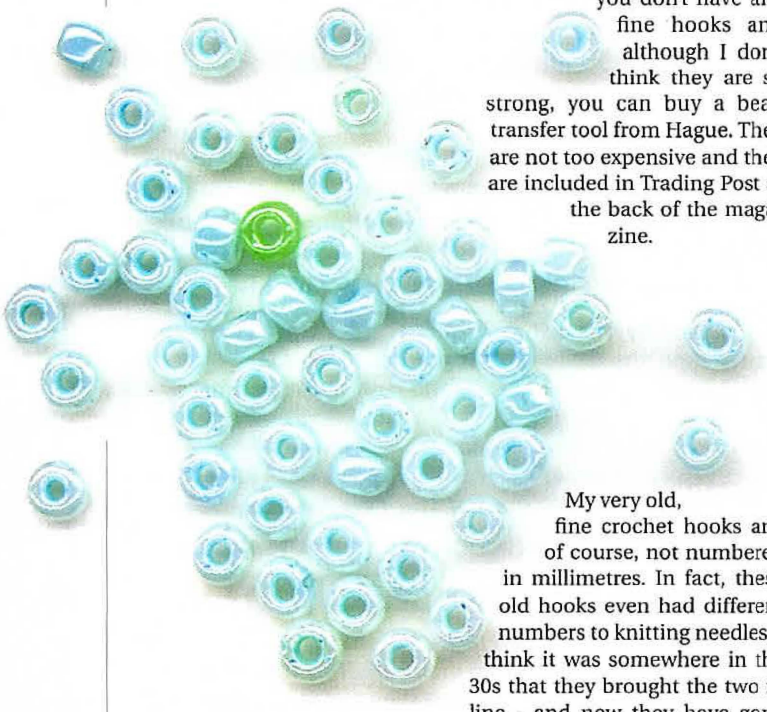
Look at Life

Knitting with beads... and other matters!

"If you want a really smart garment to wear at Christmas - to say nothing of the fact that you will impress your friends - now is the time to start thinking about it. There's nothing better than a few beads "knitted in" to add a bit of glamour", muses **Joan Lafferty** this month!

In my experience, non machine knitters won't really believe you have knitted the beads into the work on the machine. Your knitting colleagues will - but many think it is too difficult and won't even try it. Like all new things, don't be over ambitious at first. I have two books, published by Juval Design - and frankly, I would not attempt some of the patterns, attractive though they look.. Having said that, I find that a simple pattern really "lifts" an ordinary sweater.

For my first attempt, I knitted the cover picture on the first book. As I usually do, I left it to the last minute and the only suitable yarn I had to hand was a fairly bright orange with a silvery fleck. This went well with the beads and made a Christmas jumper that has come out on many occasions when I wanted to look a bit different. I wear it in December at my market stall and customers remark how cheerful it looks on a dreary day.



GET IT RIGHT

To knit in beads successfully, you need three things:-

① The proper beads
② The proper tool
③ The right pattern

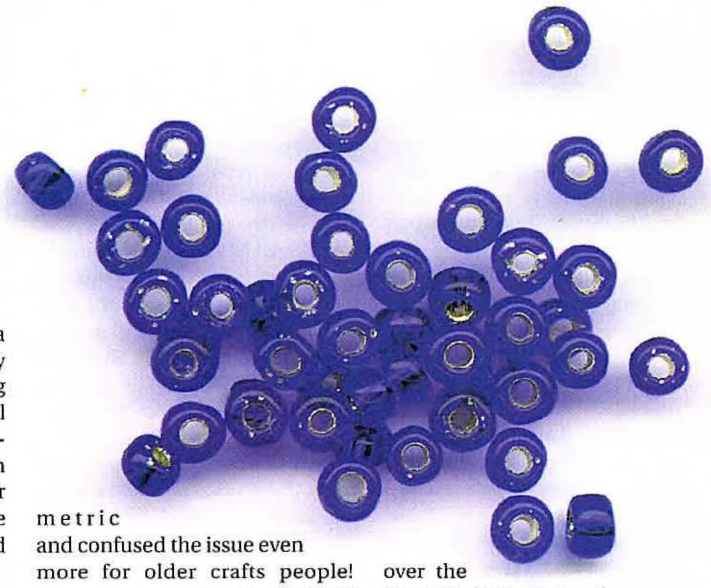
The Proper Beads

The beads can be bought from a machine knitting stockist. They have a central hole that is big enough to insert the tool and pull the stitch through and are usually sold in tubes. They come in lots of colours so you can either match the garment colour or use a contrast. There are also gold and silver beads for real sparkle!

The Proper Tool

The tool is actually a fine 1.25 mm crochet hook and I happen to collect old crochet hooks, so have several that are very fine and ideal for knitting with beads. I find them ideal, too, for threading the "moving arm" part of the Hague Linker and they are much sturdier than the hook that was supplied when I bought my linker many years ago. If you don't have any fine hooks and although I don't think they are so strong, you can buy a bead transfer tool from Hague. They are not too expensive and they are included in Trading Post at the back of the magazine.

My very old, fine crochet hooks are, of course, not numbered in millimetres. In fact, these old hooks even had different numbers to knitting needles. I think it was somewhere in the 30s that they brought the two in line - and now they have gone metric and confused the issue even more for older crafts people! This has absolutely nothing whatsoever to do with bead knitting, but did you know that the sizes twelve, ten and so on in hand knitting needles used to follow the standard gauge wires used by engineers? This seems to me to be a very neat and tidy way of doing things. Do you get the idea that I am "anti" metric. You are right!



The Right Pattern

Looking at the design I have knitted, I have long thought that a smallish polo collar with beads alternating in the manner of Card 1 would be easy and effective. Sure enough, the second pattern inside the book has something similar. I think I would also work a cuff, possibly with a frill below it. Not the sort of garment to wear when doing the washing up, of course!

IT AIN'T WHAT YOU DO...

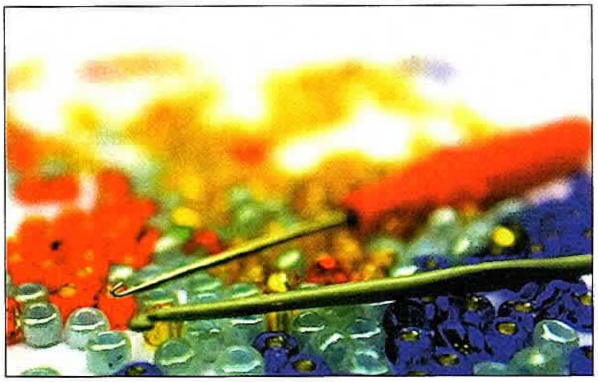
The pattern books give very clear diagrams to show where the beads go. However, for a start I think the easiest plan would be to work, for example, a diamond pattern in Fair Isle, putting a bead in the middle of the diamond. This would give scope for lots of colour alternatives, both for the Fair Isle and the beads. Another very good idea is to knit cables with a bead in the middle - not possibly all over the jumper, but as a yoke, or on either side.

...IT'S THE WAY THAT YOU DO IT!

So what is the technique? The bead is placed on the crochet hook, the stitch is taken off on to the hook, drawn through the bead and then replaced on the needle. It's simple! All it needs is a little patience to work the pattern. Knitters who have not tried this technique suggest that, because we are working from the back, the bead will not be on the front of the garment. But it manages to place itself where you want it, very nicely, without any help from you. That's something different! So do have a go; I assure you that you will be very pleased with yourself - and the compliments you receive - if you do.

All this was brought to mind by a friend who has moved house and now has no room to set up her machine. She has knitted the front and back of a jumper in a pretty green with a hint of silver lurex, but the sleeves have to be knitted with slip stitch and beads to make ruches. The pattern is hand drawn, not photographed and I find it hard to see what the finished effect should be.

My friend has punched one card, but it does not work correctly on



my punchcard machine. So, I had to turn off the television and set about marking the mylar sheet. (It's a job that's not half as bad as punching a new card, because there's a reverse switch on the electronic machine, which means only the needles that tuck need to be marked out.) I have tried out the pattern with waste yarn and it seems to be working correctly and, even though I have to pick up a strand 16 rows below, it is still not difficult to catch this, pull it through the stitch, then apply the bead.

Now to something completely different - to do with knitting, of course, but in this case hand knitting. I was given a lift to a meeting by a gentleman who is a Lay Reader at the Church I attend. Unfortunately, we had to park a long way from the hall, so got into conversation. He asked me what I had been doing that week, so I told him I had given a couple of talks.

"What's your subject?" he asked. It happened that both were on the History of Knitting. A few weeks later he approached me and asked if I would help with the Family Service he was to conduct.

"I will if I can", I told him - thinking it would be making the coffee afterwards, or maybe minding the babies in the crèche. Not so, he wanted me to do some knitting!

SAINT JOAN?

His theme was that while the Old Testament tells us how to do things; in the New Testament we are shown how to do them. So, I was to come prepared with some knitting and when he asked if anyone could knit, I was to put my hand up. He would then call me out, together with a couple who had not put their hands up.

I thought he might pick a fairly big schoolgirl and maybe a young mum - but no, he picked a gentleman I know to be a Grandfather and a handsome young man in his late teens! Both were about six feet tall and I felt very small standing between them. I had already made three lots of knitting, each on two needles - because he didn't take kindly to the idea that I set up my machine! So I produced them, saying in the best Blue Peter tradition, "here's some I prepared earlier".

This got a laugh - because one thing about the Family Service is that it's very relaxed and not at all formal. When it came to showing them what to do, I recited the jingle my Grandmother used to say, "needle in, wool round, pull through, slip off"' at the same time demonstrating the movement with considerable exaggeration. This also got a laugh, as did the two men's attempts to even get the needle into a stitch. When it came to his "talk" (that's not called a Sermon), he made much of the fact that "Joan had done this", and "Joan had done that", until I wondered if I should change my name to "Saint Joan"... but perhaps not!

IT'S JINGLE TIME

All of this set me thinking about the odd places where I had knitted. Before the war, I was employed by an Advertising Agency. There were no commercial radio stations in Great Britain at that time, only the good old Auntie BBC. However, there were a couple on the Continent which broadcast to this country in English - Radio Normandy and Radio Luxembourg.

Some of our advertisers wanted to use these channels and, since I was the youngest one in the firm, they thought I would know about the modern tunes and so on. (They weren't called "pop" in those days!) So, I was given a stopwatch and a 78 rpm gramophone record and had to mark the record with a coloured wax crayon where the music was to stop and the advert was to be inserted.

I was stationed all alone in the opulent boardroom, since there was a radiogram in there. To tell the truth, it was a bit boring, especially since the office was opposite Holborn Viaduct underground station and the electricity used to interfere with the reception! I often had to stop until a train had gone by. I always had some knitting with me since I also used to knit in the underground train on the way to work! So I managed to sneak it with me into this boardroom and actually knitted a couple of jumpers over the months I was employed there!

FIRST AID

During the war, I was in Civil Defence at a First Aid Post. For the first year, there was no bombing on London, so we had to find something to pass the time. I'm sure you will have guessed... I knitted! The men used to tease me and say, "Joan will be knitting when a bomb drops". (They were wrong there - I took shelter like everyone else, until the casualties started coming in.)

DOWN UNDER

In the 60s, we took a trip to New Zealand to visit our son and his family and we went by ship. The Suez Canal was shut at that time so we went straight down the coast of Africa, encountering a Force 9 gale on the latter part. I was knitting (how did you guess), but must have been really stressed by the enormous waves, because the work was as tight as a board and two sizes too small when I got ashore in New Zealand!

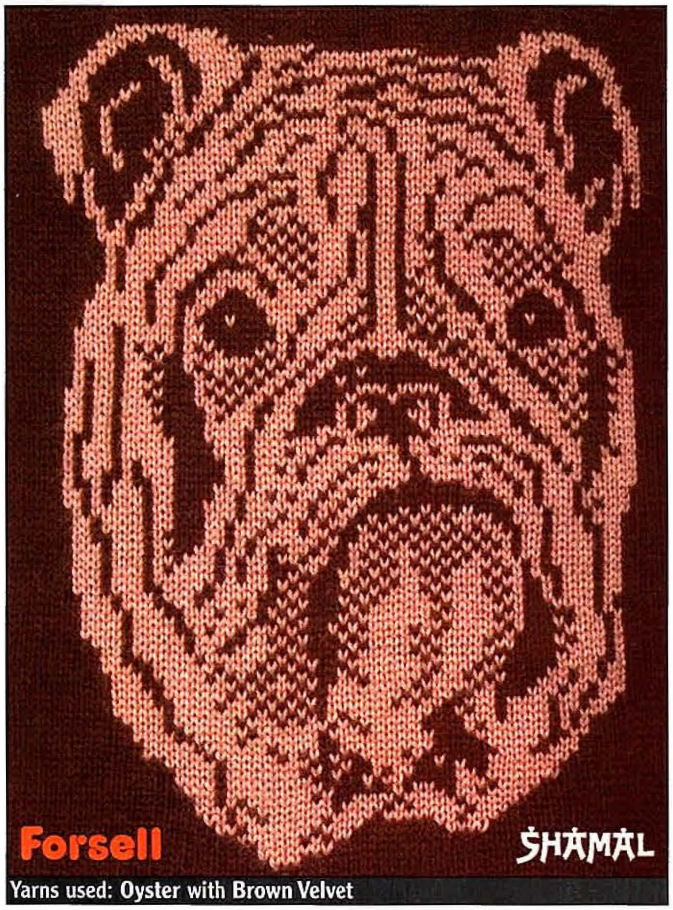
Nowadays, my hand knitting goes to a much less exotic place - the hairdresser's, where I construct dresses and hats for my little three inch dolls (the bodies are done on the knitting machine). So you see, I have knitted in a variety of strange places - but it was not until 1999 that I actually knitted in Church! It's not for nothing that our Editor, Anne, has chosen to call my offerings a "Look At Life", although I don't think she meant me to write the story of my life! ■

Picture Parade

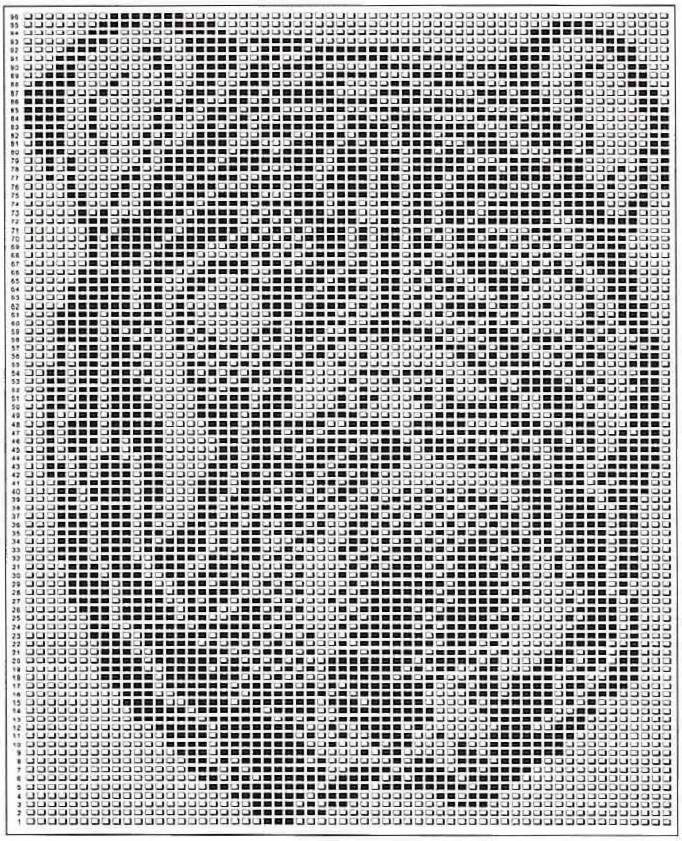
The British Bulldog

Jo Newton turns her attention to our four-legged friends for this month's reader's request. Phrases like The British Bulldog, The Bulldog Breed and The Bulldog Spirit spring readily to mind with the latest addition to Jo's kennel.

This month's motif was designed initially at the request of a reader who wanted to knit a jumper for a friend - a sports enthusiast who followed a team nicknamed The Bulldogs. (Sorry, I don't know which sport it was!) Any of the above slogans might appropriately be added to your jumper design. As usual, I have made a 60 stitch picture and a complementary 24 stitch version which can be used either as a repeating border or as a single motif in its own right.



Yarns used: Oyster with Brown Velvet



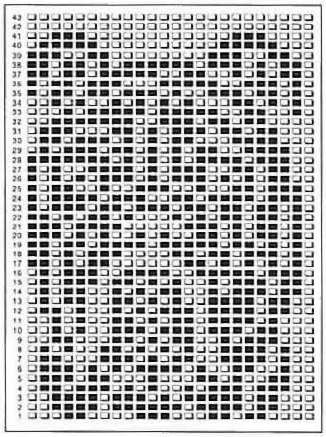
E-mail

WATCH THIS SPACE!

I am shortly taking the plunge and will have an E-mail address!

I plan to have my very own Website eventually - but I will have to be careful that I don't spend so much time surfing the Internet that no designing or knitting actually gets done! ■

CompuServe 3.0.4 UK



Swiss Darning

As the background is fairly light coloured, I have Swiss darned the eyes and nose on the 24 stitch motif to give it more definition. However, your decision to do this will depend not only on whether the colours you choose are to portray a particular dog but also on how it looks when knitted.

A little Swiss darning certainly repays the time and effort spent and if you don't know how to Swiss darn, do send a self-addressed and stamped envelope for one of my free sheets explaining the process. It's such a useful technique and so easy - every machine knitter should master it! I now only have a very few of my free sheets left, so please send for one straight away to avoid disappointment. Alternatively, let me remind you that Swiss darning diagrams were reproduced on page 22 of the May 1999 magazine - Issue 16.

Yarns used: Acorn with Opal
Swiss Darning: Brown Velvet

SPECIAL READER OFFER

As usual, I am happy to add these designs to any disk bought from me and any of my designs can be put on disk, on request. If you don't quite understand how this works, give me a ring on the number given in my advertisement elsewhere in this issue and I'll talk it through with you.

Don't forget, if there is any particular subject you would like me to cover, please let me know. Please keep the requests coming in and come and chat to me at the shows. Don't forget, it's good to talk!

Club Speakers

Now turn to page 30 for Club Outings

If you'd like us to add your name to our speakers' list, just give us a call or drop us a line!

16th KNITTING & NEEDLECRAFT EXHIBITION — 30 SEP

Date - 30th Sept - 3rd Oct.
Venue - NEC, Birmingham
Organiser - Nationwide Exhibitions.
Telephone - 0117-907 1000.

JAN WRIGHT

Jan's range of popular talks and demonstrations are as varied as they are amusing. Learn how NOT to do it as well as how to do it! All talks are backed up by lots of samples and ideas and many have worksheets for your members to take away. Beginners and advanced knitters are catered for.

Subjects covered include the following:- Hague Linker - Computerised Design - Using Oddments - Textured Rib - Gadgets & Widgets - Borders and Bands - Garter Carriage. These are the most popular of the demonstrations - other subjects can be covered by prior arrangement, as well as one-day workshops.

Jan Wright Knitwear Design
35a Blofield Road
Brundall
Norwich
Norfolk NR13 5NU
Tel/Fax: 01603-717149
E-mail: JanWright.Knitwear Design@BTInternet.com

Forge Craft Creations

Two talks for the price of one! "Swiss Darned Embroidery" - talk, demonstration and hands-on workshop; an opportunity to learn the correct technique and how to achieve the professional finish. All swatches and needles provided. "Dimensional Knitting" - Sylvia Wynn explains her new book, a unique concept in designing made to measure knitwear. A simple and effective way to produce many different styles to suit individual measurements. A fun packed two hours whether you are interested in machine knitting, hand knitting or embroidery. Any reasonable distance considered.

Sylvia Wynn
Forge Craft Creations
The Old Smithy
Pirton, Worcester WR8 9EJ
Tel: 01905-820482

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We will come to you, at your convenience, at a time to suit you and your members. Enjoy our talk on the practical side of spinning, the value of understanding raw materials, yarn production, use of special effects and more.

It's great fun, interesting and informative. We will bring our yarns, designs and garments and with you we can create a mini-fashion show. Book now by 'phone. We cover the whole country.

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West Yorkshire
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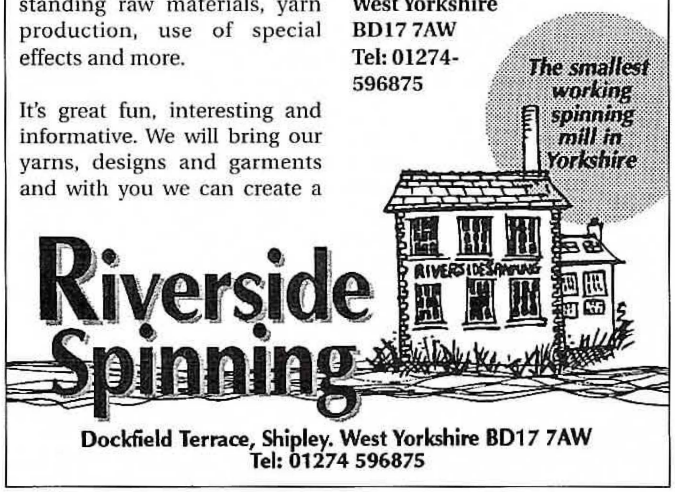
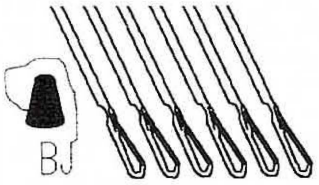


BERYL JARVIS

Have you seen my Info Slide show yet? Depicting most of the subjects of my Info Sheets, machine knitting hints and tips, it's interesting and informative whatever level of skill you have.

Other topics covered include a General Talk, Machine Knitted Lace, Making up, Jacquard, Brother KH970, Tension - What's That? Alternatively, please suggest any other topic you'd like me to cover. Workshops can always be geared to your club members' specific requirements.



90 Asfordby Road
Melton Mowbray
Leicestershire LE13 0HR
Tel: 01664-850418
E-mail: berylj@foobar.co.uk

ANGELA CORYN

A newcomer to the "club circuit, Angela brings refreshing ideas along with a wide selection of her original garments.

Discussions focus on the creative design process, techniques that give garments that professional look, or the selection and use of colours and yarns.

Angela Coryn Knitwear
Tangles, Little Bull Lane
Waltham Chase
Southampton
Hampshire SO32 2LT
Tel: 01489-892041

SOUTHPORT KNITTING EXHIBITION — 22 AUG

Date - 21st August 1999.
Venue - Birkdale High School, Windyharbour Rd Southport.
Organiser - Dorothy Mitchell.
Telephone - 01704-228430.

BSK KNITEX KNITTING SPECTACULAR '99 — 4 SEP

Date - 4th - 5th Sept 1999.
Venue - Mark Rutherford School, Wentworth Drive, Bedford.
Organiser - BSK.
Telephone - 01234-217096

KNIT, STITCH & CREATIVE CRAFTS SHOW — 20 JAN 2000

Date - 20th - 23rd Jan 2000.
Venue - Sandown Exhibition Centre, Esher, Surrey
Organiser - Nationwide Exhibitions.
Telephone - 0117-907 1000.

NEW VENUE

BURY KNITTING SHOW

SUNDAY 17 OCTOBER 1999 - 10 am - 4 pm

at THE CASTLE LEISURE CENTRE, Bolton Street, Bury

Your favourite exhibitors from the world of machine knitting will be here and features this year include a speakers room and informal fashion show of exhibitors' and designers' garments.

ENTRANCE £3.50 ADVANCE TICKETS £3.00

All ADVANCE TICKETS will be entered into a draw worth £50 CASH!

For tickets please send SAE with cheque payable to: **Bury Knitting Show,** 195 Queensway, Rochdale OL11 2NA. Please send SAE for details of speakers room or ring Keith Lord 01706 521966, 6 pm to 9 pm weekdays.

Trading Post

We are pleased to recommend all of our advertisers to you and suggest that you contact them direct for individual help, advice about their products and the keenest prices available. However, as more and more machine knitting shops close, we know that many of our readers do find it difficult to obtain items of special interest. So, you might like to browse around our Trading Post. Each month we'll bring you a selection of machine knitting items you can order directly through us.

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Simply fill in the coupon on page 47 or write out your order on a plain sheet of paper and send it to us, together with your remittance. Your order will be treated with priority and can be sent by post or fax. We can accept cheques, postal orders, Mastercard or Visa payments by post; Mastercard and Visa orders will be processed immediately if sent by fax. Please do not send stamps or cash.

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You can shop with confidence in the Trading Post, because all orders will be sent to you direct from the manufacturer. In the unlikely event that you have a query regarding the order, we shall be pleased to help if you telephone us Monday to Friday between 11.00 am and 3.00 pm.

Although all orders will be dispatched promptly, please allow 28 days for delivery. Please include a telephone number with your order; it will be treated with strictest confidence but will speed up delivery of your order should there be a query.

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If you should have reason to return any goods purchased from the Trading Post, in the first instance please contact the supplier direct for further guidance. We regret that we are unable to accept returned goods at our offices, but we will investigate any complaints. ■

HAGUE

Conversion from hand to electric - Hand operated machines converted to electric but machine has to be returned to Hague
HAC001 £103.10

LINKING MACHINES

Hand Operated Model D280H
HAL001 £259.95
Electric Linker Model D280E
HAL002 £339.95
Chunky Electric Model D290CE
HAL003 £349.95
Commercial Linker - In standard or chunky gauge with swivel head stand
HAL004 £1357.13

ACCESSORIES & SPARES

Linker Stand	HAA001 £30.65
Needle Threader	HAA002 £2.75
NEEDLES:-	
- for **D280H** (Pack of 2)	HAA003 £4.05
- for **D2980E** (Pack of 2)	HAA004 £6.75
- for **D290CE** (Pack of 2)	HAA005 £7.30

VIDEOS ON LINKING

Ruth Wood on the Hague Linker
HAV001 £14.95
Hague Linker with Diane Bennett
HAV002 £14.95

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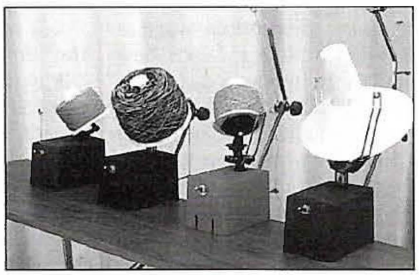
PDB 125 g Electric Yarn Winder
HAW001 £62.00
PDB 250 g Electric Yarn Winder
HAW002 £93.75
PDB 500 g Electric Yarn Winder
HAW003 £120.95
PDB 125 g Electric Yarn Twister
HAW004 £106.50



KNITTING ACCESSORIES

Twisting Yarn Stack - Twists & blends	HAK001 £14.95
Bead Transfer Tool - Use with beads	HAK002 £4.10
Curved Pick Up Tool - Standard	HAK003 £4.25
Curved Pick Up Tool - Chunky	HAK004 £4.35
Swatch Board - Hold swatches firmly	HAK005 £8.25
Pom-Pon Set	HAK006 £6.25
Double Latch Tool	HAK007 £3.20
PDB Pattern Holder - Fits to mast	HAK008 £4.95
Sewing Thread Stand	HAK009 £8.50
French Knitting Machine	HAK010 £12.00
Small side or edge weights (x2)	HAK011 £7.50
Large side or edge weights (x2)	HAK012 £8.50

BUSY BEE BASICS

Books of machine knitting patterns for all the family and for all machines. Listed below is just a small selection of the huge range available.

LATEST PATTERN COLLECTIONS

Book 22 - Longline Tunics for Ladies
BB022 £3.00
Book 25 - Three Jackets for Ladies
BB025 £2.50
Book 47 - Mod. Tuck Stitch Designs, Vol. 1
BB047 £3.50
Book 57 - G/Carriage (Men) BB057 £4.25
Book 59 - G/Carriage (Under 5s)
BB059 £4.00
Book 60 - S/Gauge (Under 5s)
BB060 £3.50
Book 61 - G/Carriage in Panama
BB061 £4.75
Book 62 - Simply Chenille (Women)
BB062 £2.75
Book 63 - Baby Warmers, (0-1½ yrs)
BB063 £3.50
Book 64 - G/Carriage (6th Collection for Ladies) BB022 £3.25
Book 65 - G/Carriage (7th Collection for Ladies) BB022 £4.75

FULL SIZE CHARTS

Woman's Semi Set-in Sleeve	BBFSC1 £2.25
Woman's Set-in Sleeve	BBFSC2 £2.25
Woman's Waistcoat	BBFSC3 £2.00
Man's Waistcoat	BBFSC4 £2.00

HALF SIZE CHARTS

Saddle shoulder charts	BBHSC1 £4.99
Semi set-in sleeve	BBHSC2 £2.25
Waistcoats	BBHSC3 £2.75

DISKS

For Books 64 & 65 (please specify FB100 or DK) BBD008 £6.00

IN-EX

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Shadow Pleated Skirt Kit INK001 £10.70
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Shadow Add On Kit INK003 £6.50
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☆☆☆ NEW ☆☆☆
Chenille Variations - 15 different designs from 5 basic patterns all knitted in 4-ply chenille PLUS shadow pleated skirt
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"A" Line Skirt Book INB002 £6.70
In-Ex Tops Book INB003 £6.70
Princess Collection - For girls (3 to 10) INB004 £6.70
Six Shadow Pleated Designs Book INB005 £6.70
Pleated Skirt Book - for Add On Kits INB006 £6.70
Book 7 - Mix & Match in Aurora INB007 £6.70

VIDEOS

Skirt Steaming Video INV001 £15.75

FORGE CRAFT CREATIONS

SWISS DARNING

Lovely Swiss Darning Embroidery Kits, in Pure New Wool, to be applied to a garment knitted in 4-ply wool to a tension of 28 sts and 40 rows to 10 cm.

THE BRITISH BIRDS

Blue Tit, Wren, Robin & Bullfinch FC001 £5.75 ea.
Kingfisher, perched/in flight FC002 £6.75 ea.
Owl, Pheasant standing FC003 £7.25 ea.
Pheasant in flight FC004 £6.75

BRITISH ANIMALS

Fox, Badger, Rabbits & Squirrel FC005 £6.75 ea.
Otter, Hedgehogs FC006 £7.50 ea.
Cat, Parrot, Pigeon FC007 £7.50 ea.

WILD FLOWERS

Prices shown are for 4-ply wool, DK Wool and Cotton.

4-ply
Foxglove FC017-4 £7.00
Cornfield Poppy FC018-4 £7.25
Rose, Primrose, Iris or Violet (please specify) FC019-4 (R/P/I/V) £6.75 ea.

DK
Foxglove FC020-D £7.25
Cornfield, Poppy FC021-D £7.50
Rose, Primrose, Iris or Violet (please specify) FC022-D (R/P/I/V) £7.00 ea.

Cotton
Foxglove FC023-C £7.75
Cornfield, Poppy FC024-C £8.00
Rose, Primrose, Iris or Violet (please specify) FC025-C (R/P/I/V) £7.25 ea.

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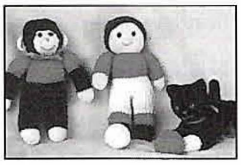
12 interchangeable panels. Create a variety of styles and sizes to suit individual measurements, jumpers, jackets, capes and skirts. For hand and machine knitting (specify), from 36" to 54" bust/hip and three lengths. Available in 4-ply or double knitting (please specify). Combine a design from the Dimensional Knitting book with one of the Swiss Embroidery Kits and create your own designer original which not only looks good but also fits correctly. FCDK001 £12.50

PIPPIN DESIGNS

PIPPIN'S LITTLE PEOPLE



17 cm tall without hats.

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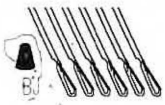

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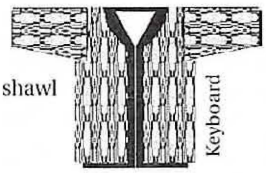

Carpet Coat - Ladies ¾ length crew neck coat BKP001 £2.90

Geometrics - Ladies warm coat BKP002 £3.40

Mandy - Ladies longer length jacket BKP004 £3.00

Tapestry - Ladies shorter length jacket in pure wool BKP005 £2.50

Ziggy - Ladies pure new wool jacket BKP006 £3.00

Man's

David - Man's 3 colour crew neck sweater BKP007 £2.50

Forest Flame - Man's 3 colour crew neck sweater BKP008 £2.50

Squares - Man's 3 colour crew neck sweater BKP009 £2.40

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Child's

Chainlink Cardigan - For boys or girls BKP013 £2.10

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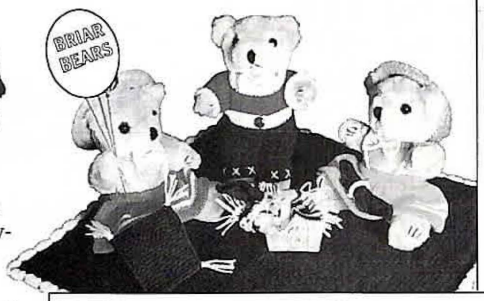

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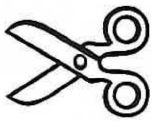

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Sewing with Knitting

Choosing Equipment: Part 4 - New Machines

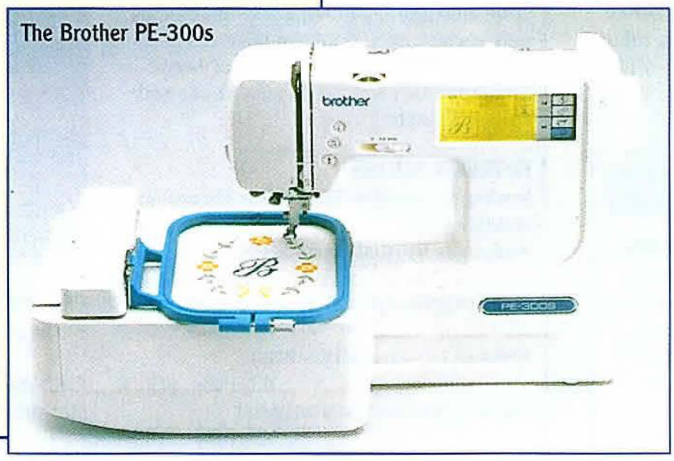
In this short series, we're helping those who want to sew or embroider knitwear. This month, we look at three new machines from **Brother** that will be of interest to sewers of all abilities.

BROTHER PE-300S

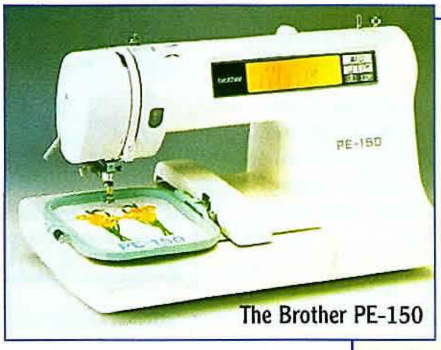
We're all keen to make the most of the space we've got, so star of the show must be the **Brother PE-300s.** It's probably the UK's most compact home sewing and embroidery machine and is just ideal for those who are short of space. Its touch screen electronic display allows you to select options and view designs. It keeps you informed about how long a task will take, which colour of thread is required and the finished size of the embroidery patterns.

An incredible 850 sewing and embroidery variations are built in and its sewing speed can be adjusted at the touch of a lever. You don't have to struggle with needle threading either - it's done for you!

There's also a 100 mm x 100 mm embroidery area to allow for larger patterns. The hard cover doubles up as an extension table to give you a greater working area for large items such as curtains. The **PE-300s** costs around £795.



The Brother PE-300s



The Brother PE-150

BROTHER PE-150

This stylish model combines high-quality machine embroidery with convenience and ease of use. The touch display with on-screen instructions makes it ideal for beginners who want guidance whilst still enjoying freedom to experiment with new ideas. The PE-150 is also compatible with the PE-Scan II and PE-Design Version 2.0 software to allow you to scan favourite pictures and transform them into embroidery designs. Priced at around £495, with a sewing speed of 600 stitches per minute and 60 built-in embroidery patterns, it offers excellent value.

BROTHER SUPER GALAXIE 2100

The **Super Galaxie 2100** is the machine for the next millennium, packed with sophisticated features drawn from Brother's commercial technology background. It must surely be the most advanced machine on the market, with sophisticated features that were previously only found on professional models.

With more than **900 built-in stitches,** the machine offers exceptional choice for every sewing need. There's a "design your own" stitch facility that allows you to create a completely new sewing stitch and then store it in the memory for future use. It has 62 utility stitches including straight stitch, zigzag, overcasting, blind hem, bar tack, smocking, heirloom and quilting. There are also ten automatic one-step buttonhole styles, including a template for a bound buttonhole. An easy-to-use foot helps create the right size buttonhole to fit the button every time!

The Brother Super Galaxie 2100

There are four monogram fonts for creating a variety of labels and decorative lettering and the multi-directional feed facility allows straight stitching in eight directions without turning the fabric.

Its jumbo hoop gives a huge 130 mm x 300 mm embroidery area and the large memory will store up to 15 designs for future use. It's comforting to know that if you switch off your machine, you won't lose your ideas!

Designs can be rotated by just 5° and the knee lift lever leaves both hands free to manipulate fabric. This state-of-the-art machine costs around £2,000.

MEMORIES ARE MADE OF THESE!

There's a new range of eye-catching designs available. The four new memory cards feature another favourite from **Snoopy,** the lovable cartoon character. **Snoopy Sports** is **Card No.34; Cats & Dogs II (No.35); Fruit & Vegetables (No.36)** and **Trees (No.37).**

Look out, too, for the series (Nos.37 to 40) which includes a new **Alphabet** card, **Angels, Doll's Faces** and **Sports III.** All the cards are for use with the Brother Galaxie and PE embroidery machines and are priced from around £59.95 each.

For more information on any of the above products, please contact your local Brother stockist or Brother direct at the following address:
Brother UK Ltd, Shepley Street, Guide Bridge, Audenshaw, Manchester M34 5JD. Tel:- 0161-330 6531. Fax:- 0161-308 3281. ■

brother

Free Tickets

The Knit, Stitch & Creative Crafts Show

Take the High Road or take the Low Road - but don't miss The Knit, Stitch & Creative Crafts Show - Scotland. It takes place from the 3-5th September 1999 at the Royal Highland Centre, Ingliston, Edinburgh.

20 PAIRS OF FREE TICKETS!

Take the High Road or take the Low Road - but don't miss **The Knit, Stitch & Creative Crafts Show - Scotland.** It takes place from the 3-5th September 1999 at the Royal Highland Centre, Ingliston, Edinburgh and incorporates the popular, long-running Scottish Knitting & Needlecraft Fayre, usually held at the end of October. Over 100 exhibitors will bring you the best knitting, needlecraft and creative crafts including hand and machine knitting, sewing, cross stitch, patchwork, quilting, embroidery, needlepoint and crochet. Machine Knitting Monthly will be there, so do go along to the stand and see Anne.

Workshops, lectures and demonstrations will help and inform and there will be plenty of other attractions including competitions, book signings, visiting celebrities, free draws, special offers and money-saving show bargains. This year's exhibition will include spinning displays by the Falkland Islands Company, sewing workshops with TV personality Betty Foster MBE and pattern making demonstrations from Sean Carey.

The show is open from 10.00 am to 5.00 pm and admission prices are £5 for adults and £4 for concessions. Accompanied children up to 16 years old are admitted free. There's a reduction of £1 per ticket if purchased in advance and special group discounts are also available.

Stitchcraft '99 may also appeal to you, if you like sewing and have access to Manchester's G-Mex Centre. This three-day show and takes place from the 17-19th September 1999. It covers all aspects of needlework including cross stitch, embroidery, sewing, patchwork, quilting, lace making, tapestry and needlepoint - but, please note, no hand or machine knitting!

Admission on the door is £6 for adults, £4.50 for concessions (including senior citizens and students, those who are disabled or registered unemployed). Again, there is a £1 discount for each ticket purchased in advance and special offers for group bookings. We also have a number of free tickets available to offer readers wishing to attend Stitchcraft '99. Perhaps you might like to take along either a younger or older relative to inspire them? An unemployed friend may, perhaps, benefit from some craft inspiration? If you would like to apply for a pair of tickets, please write to us at the usual address and we'll see what we can do!

More information about Nationwide Exhibitions UK Limited and the shows they organise, can be found if you either access http://www.nwe.co.uk or telephone 0117-907 1000. This is also the number you should call for advance ticket bookings. Please mention the magazine when you telephone, to ensure you obtain your reader discount. ■

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Woman's Sweater

Designed by **Pat McCourt** in **Denys Brunton** yarn

General Information

PATTERN RATING
** Fairly easy for knitters with some experience.

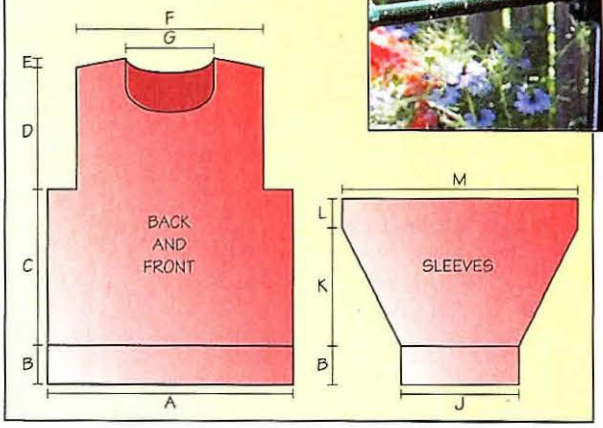
MACHINES
This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

MATERIALS
Denys Brunton De-Lux 4-ply.
(Yarn Guide No. 11.)
1 [1, 1, 1, 1] x 400 g cone in Shade 25 (MC).
Denys Brunton Magicolor 4-ply.
(Yarn Guide No. 11.)
1 [1, 1, 1, 1] x 340 g cone in Shade 23FT (C).
The fibre content of these yarns is 100% Acrylic. For further information about these yarns, please write to:- Denys Brunton Designer Yarns, Victoria Mill, Station Road, Turton, Bolton, BL7 0HB or telephone 01204-852604.

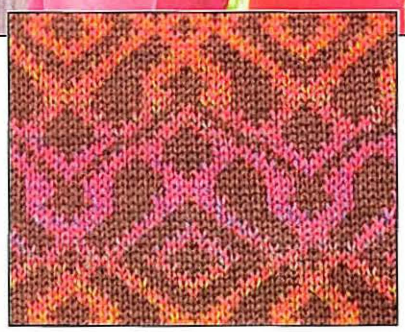
GARMENT WEIGHT
Finished garment in first size weighs 380 g.

Diagrams

A = 50 [52.5, 55.5, 58, 60.5] cm
B = 8 cm
C = 30.5 cm
D = 24.5 [25.5, 26, 27, 28] cm
E = 1.5 cm
F = 38 [40.5, 43.5, 46, 48.5] cm
G = 18 cm
H = 2.5 cm
I = 11.5 cm
J = 23.5 [24, 25.5, 26, 26.5] cm
K = 44 [43, 42.5, 42, 41.5] cm
L = 6 cm
M = 48 [50, 51.5, 53.5, 56] cm



• Photography **Matt Smith** • Stylist **Sally-Ann Carroll** • Trousers **Kaleidoscope**



Pattern Information

MEASUREMENTS
To fit bust 87 [92, 97, 102, 107] cm, 34 [36, 38, 40, 42] in.
Actual size 99 [103, 110, 115, 120] cm, 39 [40½, 43½, 45½, 47½] in.

Pattern 6

Length to shoulder 63 [64, 64.5, 65.5, 66.5] cm, 25 [25½, 25½, 26, 26½]in.
Sleeve seam 52 [51, 50.5, 50, 49.5] cm, 20½ [20½, 20, 19½, 19½] in (adjustable).
Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

32 stitches and 36 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 8).
For perfect results, please check your tension carefully.

ABBREVIATIONS

For a list of the abbreviations we use and our Yarn Guide, please look under Pattern Information on page 00.

NOTES

a) We used knit side of knitting as right side of garment.
b) Before knitting, you should prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.
c) On Silver Reed electronic machines, place needle 1 cam between needles 12 and 13 at left or right of centre 0. Press button 1 (left light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).
d) On Brother electronic machines, place pattern over centre 0.
e) When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.

Knitting Instructions

BACK

With carriage at right, set machine for 2x2 rib. Push 158 [166, 178, 186, 194] Ns at centre of machine to WP on both beds.
* Arrange Ns for 2x2 rib. Using MT-8/MT-8 and MC, cast on. Using MT-7/MT-7, K 5 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-5/MT-5, work as follows.
** K 6 rows. Using single transfer tools, cross 1 st at left in front of 1 st at right over each pair of sts on main bed **.
Rep from ** to ** 4 more times.
K 6 rows. RC shows 36. Transfer sts for st st *.

1ST & 2ND SIZES

Inc 1 st at each end.

ALL SIZES

160 [168, 178, 186, 194] sts.
Insert card and lock on first row. Take carriage across twice without knitting. Release card and cont in Fair Isle with MC in feeder 1/A and C in feeder 2/B. Set RC at 000. Using MT, K 110 rows.

SHAPE ARMHOLES

Cast off 19 sts at beg of next 2 rows. 122 [130, 140, 148, 156] sts rem ***.
K 84 [88, 90, 94, 98] rows. RC shows 196 [200, 202, 206, 210].

SHAPE NECK & SHOULDERS

Note patt row on card. Using a length of MC, cast off centre 24 sts. Using nylon cord, K 49 [53, 58, 62, 66] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side.
Set carriage to hold. K 1 row. Push 8 [9, 11, 12, 13] Ns at right to HP and cast off 11 sts at beg of next row, K 1 row. Push 8 [9, 10, 11, 12] Ns at right to HP and cast off 3 sts at beg of next row, K 1 row. Push 8 [9, 10, 11, 12] Ns at right to HP and cast off 3 sts at beg of next row, K 1 row. 8 [9, 10, 11, 12] sts rem. Cont in st st and MC. Push Ns at right from HP to UWP. K 1 row. Using WY, K a few rows and then release from the machine.
With carriage at right, unravel nylon cord over rem Ns, bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle. Finish to correspond with first side reversing shaping by reading left for right.

FRONT

Work as for Back to ***.
K 50 [54, 56, 60, 64] rows. RC shows 162 [166, 168, 172, 176]. 35 rows less have been worked to shoulder than on Back.

SHAPE NECK

Note patt row on card. Using a length of MC, cast off centre 24 sts. Using nylon cord, K 49 [53, 58, 62, 66] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side.
K 1 row. Cast off 3 sts at beg of next row, K 1 row. Cast off 2 sts at beg of next and foll 3 alt rows, K 1 row. Dec 1 st at beg of next and every foll alt row until 32 [36, 41, 45, 49] sts rem. K 13 rows.

SHAPE SHOULDER

Set carriage to hold. Push 8 [9, 11, 12, 13] Ns at right to HP, K 2 rows. Push 8 [9, 10, 11, 12] Ns at right to HP on next and foll alt row, K 1 row. 8 [9, 10, 11, 12] sts rem. Cont in st st and MC. Push Ns at right from HP to UWP. K 1 row. Using WY, K a few rows and release from machine.
With carriage at right, unravel nylon cord over rem Ns, bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle. Finish to correspond with first side reversing shaping by reading left for right.

SLEEVES

With carriage at right, set machine for 2x2 rib. Push 74 [78, 82, 82, 86] Ns at centre of machine to WP on both beds.
Work as for Back from * to *.

1ST & 4TH SIZES

Inc 1 st at each end.

ALL SIZES

76 [78, 82, 84, 86] sts.
Insert card and lock on first row. Take carriage across twice without knitting. Release card and cont in Fair Isle with MC in feeder 1/A and C in feeder 2/B. Set RC at 000. Using MT, shape sides by inc 1 st at each end on every 3rd row until there are 88 [108, 124, 146, 176] sts, then on every foll 4th row until there are 154 [160, 166, 172, 180] sts. K 8 [7, 7, 7, 7] rows. RC shows 158 [156, 154, 152, 150]. Adjust length at this stage, if required. Place marker at each end. K 22 rows. Cast off.

JOIN RIGHT SHOULDER

Push 32 [36, 41, 45, 49] Ns to WP. With K side of right back shoulder facing, replace sts on to Ns. With P side of right front shoulder facing, replace sts on to same Ns. Unravel WY. Using MT-1 and MC, K 1 row. Cast off.

NECKBAND

Push 158 Ns at centre of machine to WP. Using MT and WY, cast on and K a few rows ending with carriage at left. Using nylon cord, K 1 row. Set RC at 000 and then, using MT-1 and MC, K 1 row. Transfer sts for 2x2 rib. Using MT-5/MT-5, cont in cable patt as on Back from ** to ** and K 71 rows. RC shows 72. Transfer sts for st st. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Using MT-1, K 1 row. Pull out nylon cord to release WY. With P side facing, pick up 158 sts around neck edge and place on to Ns. K 1 row. Cast off behind sinkers.

JOIN LEFT SHOULDER

Work as for right shoulder but read left for right.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Cover with a wet cloth and leave until dry as pressing is not recommended. Allow to dry in shape before removing pins.

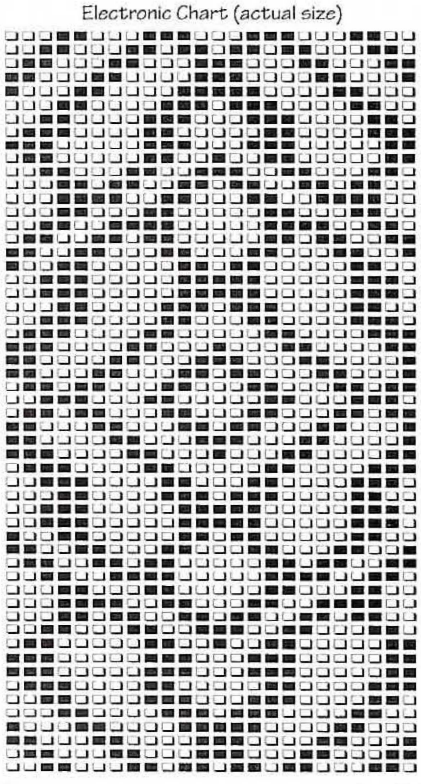
MAKING UP

Set in sleeves, sewing rows above markers to cast off sts at armholes. Join side, sleeve and neckband seams. ■

Charts

Punchcard Chart

Electronic Chart (actual size)



Terry's Corner

Are we too stereotyped?

This month, **Terry Mason** has responded to many readers who very much enjoyed reading his comments about living alone. Although his observations were just a preamble to something else, it did start him thinking about other aspects of life as we all grow older.

I do not know the average age of home machine knitters, but feel sure that those who are "more mature" are well represented. There will be, no doubt, many that are now called "Senior Citizens" or more previously "Old Age Pensioners".

Whatever the name, what difference does it make to one's life and life style? My wife used to tell me that I was the world's greatest optimist and my response was and will always be - why not ? If you look for - and find - the good things in life, why worry - and surely this approach applies whether you are young or old.

BEING A PENSIONER

In itself, this has many advantages. For one thing, we don't have to get up early in the morning to set off for work whether it be rain, sun, fog or snow. We can get reduced admission to many places. We can travel on public transport at reduced price and in this respect, we are fortunate in Northern Ireland. We can also travel on trains and buses in the Irish Republic free of charge - and that means we can take a Day Trip to Dublin for nothing! We have much freedom in how we use our time and, if we so choose, can go off on a last-minute holiday to the sun. There is also so much more to life; we no longer need worry about being made redundant and can get on with our lives as we always wanted to.

ARE WE STEREOTYPED?

To my mind, we most certainly are. As I have just mentioned, we can go off on holiday whenever we feel like it and recently, I sent off for brochures and obtained some for special holidays for Senior Citizens. One of them included a photograph of a number of older people standing around a piano - no doubt waiting to sing "Roll Out The Barrel", having first been welcomed to the hotel with a glass of sherry!

How many of the older Machine Knitting Monthly readers see themselves and can identify with this image? I most certainly do not and much prefer to go to more lively places such as Ibiza in the spring or Aya Napa in Cyprus during October. In fact, I can thoroughly recommend it! I go self catering, of course, so I can work out my own itinerary - that certainly includes lying on the beach for some of the time!

TRAINERS & BASEBALL CAP

What about the clothes we are expected to wear? Tradition dictates that everything for the elderly should be quiet, neat and respectable. We must wear "sensible shoes" and we are not supposed to wear jeans with a flamboyant top. Over the years, I feel that the main High Street Stores have been forcing this upon us, but are now finding - to their own cost - that this no longer the case.

It seems that the youngsters are losing their love of jeans because they being worn by their mums, dads and even grannies! Nowadays, if those of us who are older want to wear a red shirt with "Liverpool" written across the front - and I chose that name instead of the other one! - together with trainers and a baseball cap, then we'll do so. Why not? Our clothing can now be just as colourful, attractive and fashionable.

GARMENT SIZES & DESIGN

The size and shape of a garment does not change only because we grow old. For many, many years the dimensions of both ladies' dresses and gent's suits have been designed from a single measurement taken around the chest. Trousers are always measured around the waist and a man's shirt is bought by the measurement around the neck. More recently, it has been possible to find garments divided into three lengths to suit either a short, medium or long body or arm. In more recent times, human beings have become taller and larger and there are now well-

PATTERN INFORMATION

ABBREVIATIONS

These are the standard abbreviations we use in our patterns.
alt = alternate(ly); **beg** = beginning; **ch** = chain; **cm** = centimetres; **cont** = continue(ing); **dc** = double crochet; **dec** = decrease(ing); **foll** = following; **g** = grams; **HP** = holding position; **in** = inch(es); **inc** = increase(ing); **K** = knit; **mm** = millimetres; **MT** = main tension; **MT-1, MT-2, MT-3** = one, two, three full sizes tighter than main tension; **MT+1, MT+2, MT+3** = one, two, three full sizes looser than main tension; **MY** = main yarn; **N(s)** = needle(s); **NWP** = non working position; **P** = purl; **patt** = pattern; **RC** = row counter; **rem** = remain(ing); **rep** = repeat; **ss** = stitch size; **st(s)** = stitch(es); **st st** = stocking stitch; **tog** = together; **UWP** = upper working position; **WP** = working position; **WY** = waste yarn.

YARN GUIDE

We give a yarn guide thickness on our patterns and the approximate weight of the original yarn used is shown below. We do not quote a thickness for those yarns which we feel cannot be substituted.

1, 2 & 3 are extra fine yarns

Fine, medium and full bodied one ply yarn including 2/30s.

4, 5 & 6 are fine yarns

Fine, medium and full bodied two ply yarn including 2/16s.

7, 8 & 9 are fine to medium yarns

Fine, medium and full bodied three ply yarn including 3/8s.

10, 11 & 12 are medium yarns

Fine, medium and full bodied four ply yarn including 4/8s.

13, 14 & 15 are medium to thick yarns

Fine, medium and full bodied double knitting yarn including 6/8s and 8/8s.

16, 17 & 18 are thick yarns

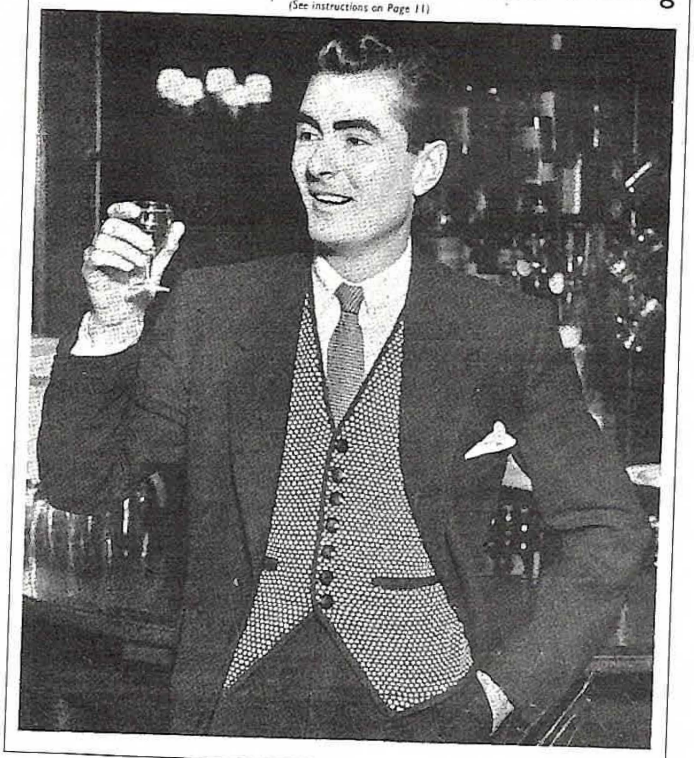
Fine, medium and full bodied Aran knitting yarn including 12/8s.

19, 20 & 21 are extra thick yarns

Fine, medium and full bodied chunky knitting yarn including 16/8s.

A SMART WAISTCOAT
for some enchanted evening

(See instructions on Page 11)



known stores dealing specifically with larger sizes. This may be slightly to our embarrassment perhaps and often results in a very much reduced choice of style.

Adverts that we see on TV, in newspapers and even in our own magazine show garments almost always displayed on younger people with figures very few of us can match! This is where our knitting machines really come to the fore. There truly is nothing to stop us producing almost all of our own clothes, making adjustments to the dimensions and just using the photograph as a guide. This will, of course, mean some alteration to the knitting pattern - but this is no problem, especially if I might draw your attention to my Pattern Writer Programmes. By using them, you can have your own unique pattern "in seconds!

May I now misquote a few lines from Robbie Burns:-

Would some puir the gift to gie us
To see ourselves as others see us.

My comment is "who cares - as long as we feel nice in our chosen outfit! You will be thinking that I am writing only about the elderly - but I know that I am not. Our children think that we are "past it" as soon as we reach 30!

MANNERS MAKETH MAN

There remains, though, one thing that really has changed very much over the years and it's what I call "good manners". I always say "please" and "thank you"; I'll always open the door for a lady and, if I have a seat on the bus and there is a lady standing, I will offer her my seat. How many ladies reading this have been offered a seat on a crowded school bus, I wonder? Perhaps it is a matter of human perception that both family and friends do not seem to change in our eyes. I always like to remember these lines from, I believe, Omar Khayyam:-

"Grow old along with me
The best is yet to be."

The older we are, the less valuable are we supposed to be to the community. However, old age not only brings with it the benefit of time but also a considerable knowledge based on our experiences through life - so the community really can not do without us! Some of us even do such things as taking part in "marathons" - but not me... a ten mile walk is quite enough

HERE'S AN OFFER!

Perhaps many of you will not only agree with me, but can also prove it? Why not get out your knitting machines and knit something more interesting and attractive for the older generation. Take a photograph and send it to **Machine Knitting Monthly.** Not only will Anne publish some of them, but I will give a free programme disc to the best three. Until next time, cheerio for now. ■

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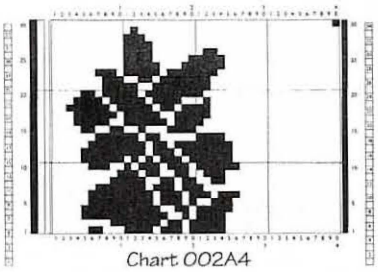
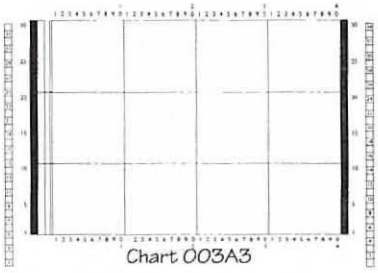


Chart 002A4



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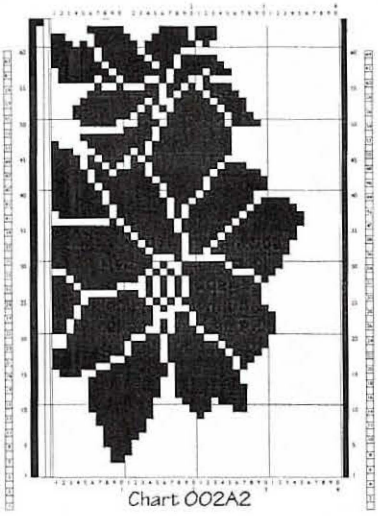

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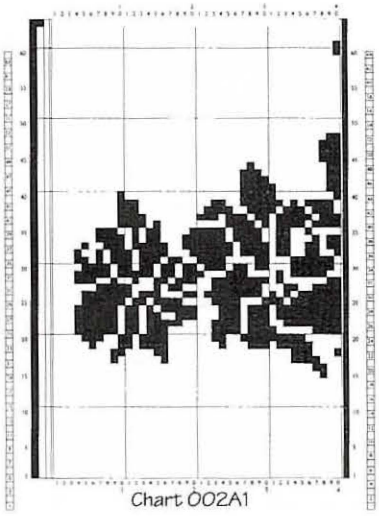

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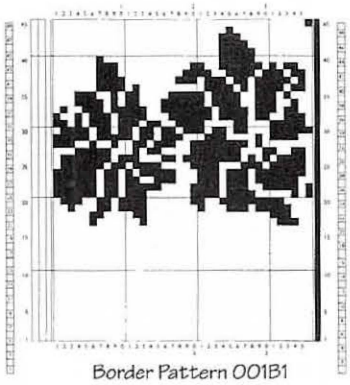


Border Pattern 001B1

Woman's Jacket

Designed by **Arlene Connolly** in **Hush Knit** yarn

Pattern Information

MEASUREMENTS

To fit bust 87-92 [97-102] cm, 34-36 [38-40] in.
Actual size 115 [124] cm, 45½ [49] in.
Length to shoulder 73 cm, 29 in.
Sleeve seam 44 [43.5] cm, 17½ [17] in (adjustable).
Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to both sizes.

TENSION

28 stitches on each bed and 100 rows to 10 cm, 4 in measured over pattern.
Set lock on BX↔/LX, Knit Tech 180 (stitch size approximately 4/4½). It is recommended that you do a tension swatch of at least 80 stitches and 150 rows for a more accurate reading.

ABBREVIATIONS

For a list of the abbreviations we use and our Yarn Guide, please look under Pattern Information on page 00.

NOTES

a) Before knitting, prepare any reader sheets needed from the charts provided.
b) Pattern A - Main pattern 002-A1, 002-A2, 002-A3 and 002-A4 (4 cards make up the pattern as a motif) for the Fronts.
c) Pattern B - Border pattern 001-B1 for the Back.
d) Pattern C is a Basic Technique and only requires Tech 180.
e) Wind off approximately 225 g of Col 1 and 150 g of Col 2.
f) Use three ends of Col 1 together and two ends of Col 2 together.
g) When casting off stitches, transfer the required number to the front bed and cast off normally.

Knitting Instructions

BACK

Handle down. Orange strippers. Set up 164 [176] Ns on front bed at centre of machine in WP.
* Push corresponding Ns on back bed to WP. Arrange Ns for 2x2 rib (2x1 N arrangement). Rack once to left. Set RC at 000. Set lock on N/N and stitch size to 1¾/1¾. Using 3 ends of Col 1, K 1 row. Set lock on CX/CX and stitch size to 3/3, K 2 rows. Rack once to right. Set lock on N/N, K 1 row. Set RC at 000. Set stitch size to 2¾/2¾, K 21 rows. Push up empty in-between Ns on both beds to WP, picking up heels of sts at edges where necessary to form a full needle rib setting *.
164 [176] Ns on each bed. Set lock on CX/CX and stitch size to 3/3, K 2 rows. Set lock on N/N, K 1 row. Switch on Electronics >>>. Follow console instructions and program Patt B. Set RC at 000. Set lock on BX↔/LX and stitch size to 4/4½. Cont in stripes of 2 rows using 3 ends of Col 1 and 2 rows using 2 ends of Col 2. K until RC shows 176. Press ABC button and program Patt C. K until RC shows 452 [436].

SHAPE ARMHOLES

Cast off 7 sts on each bed at beg of next 2 rows, K 4 rows. Dec 1 st on each bed at each end on next and every foll 4th row until 110 [118] sts rem on each bed. K until RC shows 700.

SHAPE SHOULDERS

** Cast off 8 sts on each bed at beg of next 2 rows, K 6 rows; rep from ** twice more.
Cast off 8 [10] sts on each bed at beg of next 2 rows, K 6 rows. 46 [50] sts rem on each bed. Transfer sts to front bed. Cast off.

RIGHT FRONT

Reset pattern width to:-
Left needle 40 [43] - Ent.
Right needle 40 [43] - Ent.
Handle down. Orange strippers. Set up 80 [86] Ns on front bed at centre of machine in WP.
Work as for Back from * to *.
80 [86] Ns on each bed. Set lock on CX/CX and stitch size to 3/3, K 2 rows. Set lock on N/N, K 1 row. Switch on Electronics >>>. Follow console instructions and program Patt A.
Set RC at 000. Set lock on BX↔/LX and stitch size to 4/4½. Cont in stripes of 2 rows using 3 ends of Col 1 and 2 rows using 2 ends of Col 2. K until RC shows 368. Press ABC button and program Patt C. K until RC shows 452 [436].

SHAPE ARMHOLE

K 1 row. Cast off 7 sts on each bed at beg of next row, K 4 rows.
** Dec 1 st on each bed at armhole edge, K 4 rows; rep from ** 19 [21] more times and at the same time, shape front edge when RC shows 476 [452].

Program

Prog - ENT	Add - NO
Erase - ENT	Knit Tech - 180 - ENT
Cast On - 4 - ENT	Enlarge/Position - NO
All St Patt - NO	Test - NO
St Patt A - DOT - ENT	All St Patt - NO
Read Card 002-A1	St Patt B - DOT - ENT
Continue - ENT	Read Card 001-B1
Read Card 002-A2	Alter - NO
Alter - ENT	Knit Tech - 180 - ENT
Direct - NO	Enlarge/Position - NO
Add - ENT	Test - NO
Add What? - DOT - ENT	All St Patt - NO
Read Card 002-A3	St Patt C - 180 - ENT *(see notes)*
Continue - ENT	Enlarge/Position - NO
Read Card 002-A4	All St Patt - ENT
Alter - ENT	Form - NO
Direct - NO	L Nd - 82 [88] - ENT
3 Col - NO	R Nd - 82 [88] - ENT
Dist•R 0 - NO	Start Cast On
Dist•Sts 0 - 0 - ENT	*Continue to follow console*

General Information

PATTERN RATING
** Fairly easy for knitters with some experience.

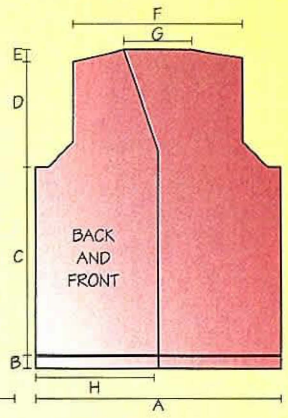
MACHINES
This pattern is suitable for Passap or Pfaff Duomatic E6000 machines.

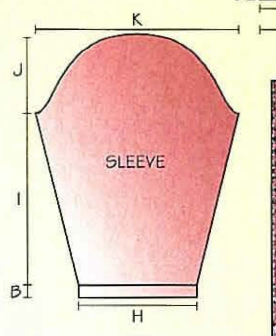
MATERIALS
Hush Knit French Crêpe. (Yarn Guide No. 6.)
2 [2] cones in Rhubarb (Col 1).
1 [1] cone in Oyster (Col 2).
The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to the following address:- Hush Knit Yarns, 57 Burnside Drive, Bramcote Hills, Beeston, Nottingham NG9 3EF or telephone 0115-922 3654. Prices and shade ranges sent on receipt of a SAE measuring 22x11 cm.

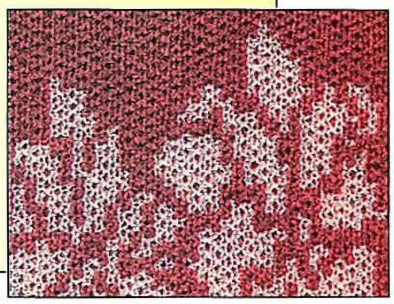
GARMENT WEIGHT
Finished garment in first size weighs 865g.

Diagrams

A = 58.5 [62.5] cm
B = 3 cm
C = 45 [43.5] cm
D = 25 [26.5] cm
E = 3 cm
F = 39 [42] cm
G = 16.5 [18] cm
H = 28.5 [30.5] cm
I = 41 [40.5] cm
J = 17.5 [18] cm
K = 47 [50] cm







• Photography **Matt Smith** • Stylist **Sally-Ann Carroll** • Trousers **Empire;** Camisole **Empire;** Earrings **Adrien Mann**

SHAPE FRONT EDGE
Dec 1 st on each bed at right edge on next and every foll 12th row until RC shows 701.

SHAPE SHOULDER
Cont to dec at front edge on every 12th row from previous dec and at the same time, work as follows:-
*** Cast off 8 sts on each bed at beg of next row, K 7 rows; rep from *** twice more. 8 [10] sts rem on each bed. Transfer sts to front bed. Cast off.

LEFT FRONT
Re-program pattern A to knit mirror image. Work as for Right Front reversing shaping.

SLEEVES
Handle down. Orange strippers. Set up 80 [86] Ns on front bed at centre of machine in WP.
Work as for Back from * to *.
80 [86] Ns on each bed. Set lock on CX/CX and stitch size to 3/3, K 2 rows. Set lock on N/N, K 1 row. Switch on Electronics >>>. Follow console instructions and program Patt C. Set RC at 000. Set lock on BX↔/LX and stitch size to 4/4½. Cont in stripes of 2 rows using 3 ends of Col 1 and 2 rows using 2 ends of Col 2 and at the same time, shape sides by inc 1 st on each bed at each end on every 14th row until there are 90 [116] sts on each bed, then on every foll 16th row until there are 132 [140] sts on each bed. K until RC shows 412 [404]. You can adjust the length at this stage, if required.

SHAPE TOP
Cast off 7 sts on each bed at beg of next 2 rows, K 6 rows.
** Cast off 3 sts on each bed at beg of next 2 rows, K 6 rows; rep from ** 4 more times.
Dec 1 st on each bed at each end on next and every foll 8th row until 74 [82] sts rem on each bed, K 7 rows. Dec 1 st on each bed at each end on next and every foll 4th row until 62 [66] sts rem on each bed, K 3 rows.
*** Cast off 2 sts on each bed at beg of next 2 rows, K 6 rows; rep from *** 3 times more.
Cast off 3 sts on each bed at beg of next 2 rows, K 6 rows. Cast off 3 sts on each bed at beg of next 2 rows, K 2 rows. 34 [38] sts rem on each bed. Transfer sts to front bed. Cast off.

FRONT BORDER
Handle down. Orange strippers. Set up 38 Ns on front bed at centre of machine in WP. Push corresponding Ns on back bed to WP. Arrange Ns for 2x2 rib (2x1 N arrangement). Rack once to left.
Set RC at 000. Set lock on N/N and stitch size to 1¾/1¾. Using 3 ends of Col 1, K 1 row. Set lock on CX/CX and stitch size to 3/3, K 2 rows. Rack once to right. Set lock on N/N, K 1 row.
Set RC at 000. Set stitch size to 2¾/2¾, K until strip is long enough to go along both front edges and across back of neck (approximately 1200 rows). *(It is better to make the band longer than you need and pull back the excess after the band is attached.)*
Using WY, K a few rows and release from machine.

PRESSING
With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP
Join the shoulder seams. Join the side and sleeve seams and then set in the sleeves. Sew the front border in position, unravelling the excess rows and finish the edge sts by hand. ■

Pattern 7

The UK's Biggest &

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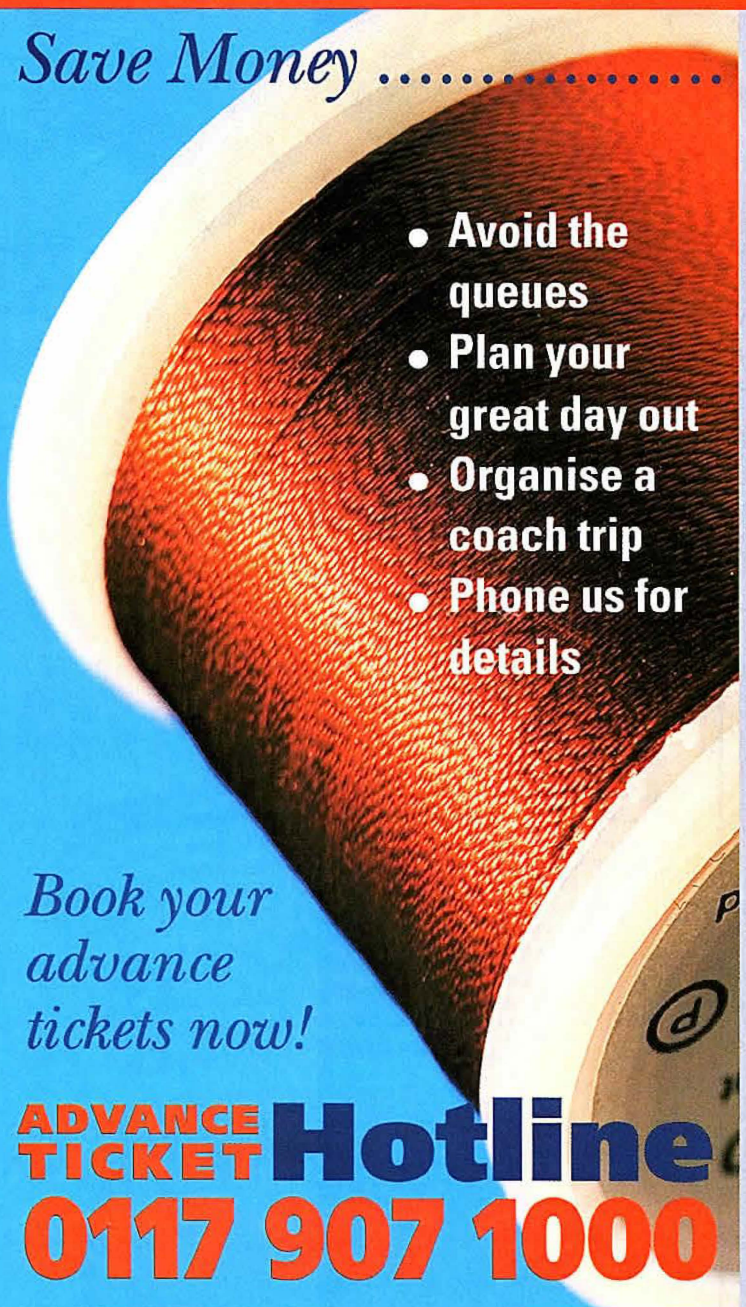

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Egg Cosies

Designed by **Betty Meeds** in **4-ply** yarn

General Information

PATTERN RATING
* Very easy to knit.

MACHINES
We used a French Knitting Machine for our Egg Cosy. Alternatively, you can knit a cord on your machine, following the instructions in your manual.

MATERIALS
Oddments of 4-ply yarn.
(Yarn Guide No.11.)
Oddments in Pale Peach (MC), any colour for hat (A) and a small amount in Red for mouth (B).
Eyes or buttons.
Copydex adhesive.
Any trimmings you may wish to use.

COSY WEIGHT
Each cosy weighs 10 g.

Pattern Information

MEASUREMENTS
From the bottom edge of the cosy to the top of the hat measures 10 cm, 4 in.

ABBREVIATIONS
For a list of the abbreviations we use and our Yarn Guide, please look under Pattern Information on page 52.

Knitting Instructions

CORDS
Using MC, K a cord 119 cm, 47 in long.
Using A, K a cord 63.5 cm, 25 in long.

MAKING UP
Using an egg cup as a pattern, coil cord in MC around egg cup. *Betty stitched one cosy and glued the other one and preferred to use glue. She found stitching tended to pull the cord out of shape and gluing it was easier and neater. The cosy also kept its shape better.* When all the cord in MC is coiled around the egg cup, join in A for the hat. To get the hat shape, place an egg in egg cup. (We suggest you hard boil it first!) Glue or sew to a point, leaving some cord for lifting the cosy. This can be left as it is, or made into a loop. Using eyes or buttons, glue or sew them on. Using B and a chain stitch, work mouth. ■

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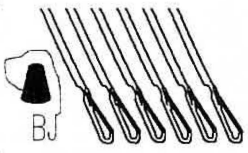

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Pattern 8

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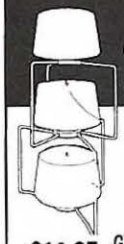

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Market Place

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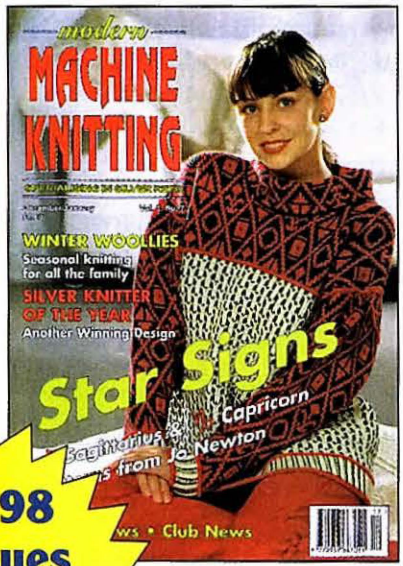

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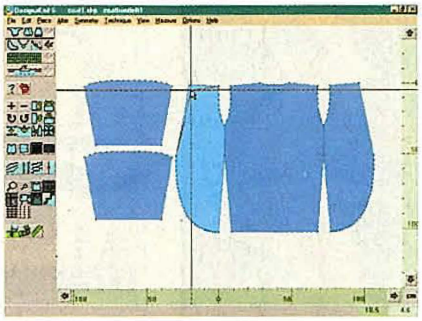

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• Start a pattern block from scratch or adapt a standard garment for an entirely original design
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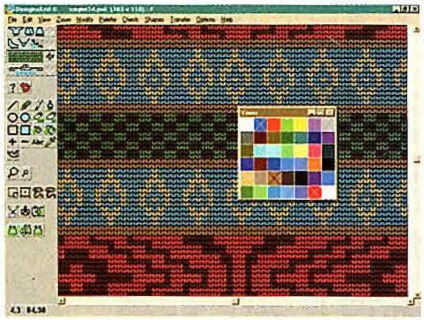
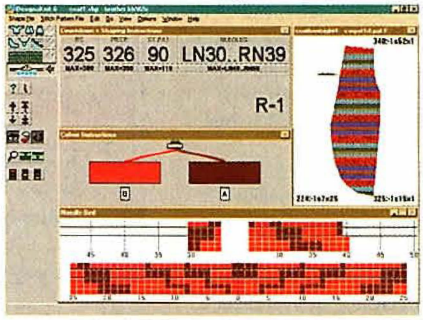
** *Available only in DesignaKnit Professional*



Stitch Designer

• Design multicoloured stitch patterns and download them to an electronic knitting machine, or produce punch or reader card templates
• Convert graphic images into stitch patterns

DesignaKnit 6 for Windows has the following minimum requirements:
• 386, 486 or Pentium IBM-compatible PC
• 4Mb RAM *(8Mb recommended)*
• 256 colour SVGA display *(the program will run in 16 colour VGA mode, but colours may appear dithered)*
• Windows 3.1™, Windows 3.11™ or Windows 95™



Interactive Knitting

• All types of knitting machines, even non-electronics, can be linked to the PC so that colour changing and shaping instructions can be followed row by row as you knit

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